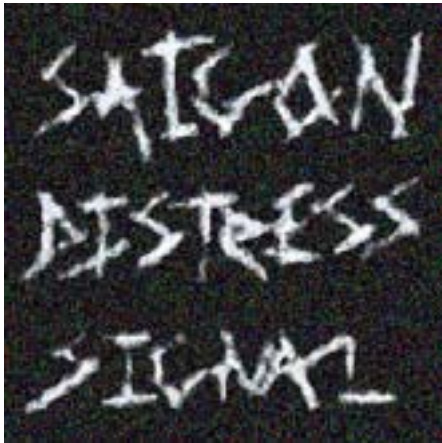


EQUALIZING X DISTORT

Volume 5, Issue 3

July 2005



SAIGON DISTRESS SIGNAL are a 4-piece from Toronto's East End. They have been working on a split 7" with Denmark's MOTORHATE which is to come out on Alerta Antifascista Records from Germany. They played live in Studio 3 on April 3rd, 2005 and here is a conversation that transpired afterwards. Thanks to Derek for doing the transcription.

Guys, introduce yourself and tell us what you do in the band.

D: My name's Derek and I play guitar.

P: My name's Pat and I'm lead guitar.

Do: My name's Doug and I play drums.

C: I 'm Chris and we just went in a really weird order.

It wasn't alphabetic.

D: It definitely- actually it was. No it wasn't

Do: No Chris went last.

P: Terrible.

How long have you guys been together?

P: Not even a year.

D: August 2004.

Do: 8 months.

C: Yeah.

Were any of you in any bands prior to this?

D: Yup, oh yeah.

C: Oh yeah, we were in a band for about three years called REBELS WITH A CAUSE.

Do: Bunk.

C: We released one album.

P: Uh I was in BRINKS OF MADNESS and I still am yeah.

D: I thought you broke up?

P: Shhhh

D: Oh it's a secret.

How did SAIGON DISTRESS SIGNAL form? How did you meet?

C: We hang out at a place called East and Fan.

All: *(laughing)*.

D: No um after REBELS WITH A CAUSE broke up me, Chris and Derek wanted to start



LEFT TO RIGHT: Chrtis on bass, Pat (in the back) on guitar, and Derek (up front) on guitar.

something different so.

P: My name popped up.

Do: Yeah we recruited Pat yeah.

P: 'Cause I'm the hottest.

C: I used to play in BRINKS OF MADNESS and I was talking to Pat in an alley and I said that he should join.

D: Haha in an alley... yeah that 's really cool guys.

Do: We were drinking Premium Brew.

P: He was crunk.

D: Like we are now for the Premium Brew.

P: Our Premium Brew yeah.

C: Or Smirnoff Twist.

P: Chris, you're a girl.

A: *(laughing)*

Tell us about the name SAIGON DISTRESS SIGNAL. Where did the name come from?

D: I'll field this one.

Do: Yeah go ahead.

D: Well it took a long time to think of a name and one day Doug was like "we need something that screams music" and then he came up with SAIGON DISTRESS SIGNAL because it screamed music...

C: This really happened.

D: So uh we decided to go with it and truth be told, Pat, Chris and myself didn't like it at first.

C: We hated it.

D: But then we loved it.

P: It grew on us.

D: It doesn't really mean anything but apparently the "Saigon Distress Signal"-

P: Marks the end of the Vietnam War.

D: Yeah it's like "White Christmas".

C: Yeah, you guys are all familiar with Bing Crosby, has something to do with that.

D: We had a lot of other names before that but none of them came to light.

I was kind of wondering where the actual reference came from.

C: Oh I can field this one.

D: Okay go ahead Chris.

C: Okay so our name actually originates from the Vietnam War where the US troops were, had an evacuation.

D: Bunkalunka bunka chunk. Bunkalunka bunka chunk.

C: like a signal which was Bing Crosby's "White Christmas". When that played over the PA they were told to move to that one spot where their helicopters and troops would be picked up and just flown to safety which is the US. So our name is more ironically political.

D: Hahahahaha.

C: However, we like it.

P: We kept it.

And you have the Bing Crosby thing attached to it.

D: Yeah exactly. There's that really famous photo of a bunch of people trying to get on to a helicopter and ah from a building...

P: Along with Bing Crosby.

Have you guys ever considered butchering a version of "White Christmas" ?

Do: Yup.

C: We've been told to a few times actually.

Do: We might do that in the summer. We may record a version of that.

D: Might we? Alright.

C: That's news to me.

Alright, who are the bands musical influences besides Bing Crosby.

C: Oh!



LEFT TO RIGHT: Pat and Derek on guitars and co-ordinated shouting.

D: I'm not gonna let Chris field this one.
 C: We all get to field it.
 D: Uh we all have a lot of varied influences so we should go one at a time I guess.
 P: Yeah.
 D: Doug, go ahead.
 Do: Ah, drum wise my favourite drummer is John Theodore, the drummer of THE MARS VOLTA and I'm really into them. Big time.
 C: Ah college rock.
 D: College rock... we're in a college station.
 Do: A lot of um, some hardcore FROMASHES RISE, TRAGEDY. That kind of stuff I'm really into them. Derek?
 D: Uh yeah. I'm into that kind of stuff too I guess. And I listen to a lot of other stuff like BOB DYLAN. I listen to a lot of him and I guess he's a lyrical influence a little bit but yeah. Chris?
 C: Yeah you can usually find me jiving out in my room...
 P: He's been waiting to do this.
 D: For like 2 months.
 C: Yeah. You can find me listening to bands like...
 D: WEEZER haha.
 C: WEEZER, EXODUS, DEATH, DISCHARGE, MOTORHEAD, POISON IDEA. The whole shabang.
 D: MY CHEMICAL ROMANCE?
 C: No not MY CHEMICAL ROMANCE, I may have seen them once but that was it.
 D: Hahaha.
 P: Yeah I don't know I'm into like virtually everything. Like anywhere from like basic rock, like some good old fashion MODEST MOUSE.
 C: Hahahaha.
 D: Ohhhh fuck yeah.
 P: Like all the way up to a bunch of hardcore like the same like thing as Doug, FROM

ASHES RISE, TRAGEDY but even like so a lot of like more foreign stuff like some Japanese stuff like D.S.B. and all stuff like that.
 C: BASTARD.
 P: Yes Chris.
 Mark: And S.D.S.!
 P: Yes and S.D.S.
 C: Yes and the original S.D.S. 'cause that's why we can't go by S.D.S. There's an awesome band called S.D.S.
 D: I also love SAUL WILLIAMS.
Really?
 D: Yeah.
Yeah. Okay so you're gonna get stranded on a hardcore island...
 C: oowh!
And you can only take 5 punk albums with you, what would they be?
 D: Do they have to be punk?
Yes.
 C: Yes, that's a hardcore island, it's not the lame folk-garage island alright?
 D: How about I punch you in the nose?

EQUALIZING **DISTORT**

VOLUME 5, ISSUE 3

EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Jonah Falco, Martin Farkas, Stew Ogilvie, Steph Perry, and Mark Rodenhizer).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, straight edge, grind, garage, Killed By Death, the crust and d-beat scenes, which means we play material like Boxed in, Lights Out, Gritos de Alerta, Marked Men, 101ers, Zoe, and Direct Action.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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CIUT 89.5 FM - "Equalizing Distort"

Top 10 Hardcore Releases for May 2005

Band	Title	Format	Label
1. SAFE INSIDE	"The Anthem"	ep	Black Matter
2. V/A	"California Thrash Demolition"	CD	625 Productions
3. CAREER SUICIDE	"Signals"	ep	Slasher
4. CHARM	"Shikami"	ep	625 Productions
5. IRON LUNG / SHANK	split	LP	Out of Limits
6. FUCKED UP	"Generations"	ep	Slasher
7. QUILL / I DON'T CARE	split	CD	625 Productions
8. THEAFTERMATH	"Degenerate Fuck Crew"	ep	Firestarter
9. DOPPELGANGER	"Gauze T-Shirts Won't Save You Now"	ep	625 Productions
10. BLOODY PHOENIX	"Wesley Snipes"	ep	625 Productions

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.

C: Fine.
P: Burn!
Do: I'd say probably for all of us, FROM ASHES RISE, "Nightmares" would be one of them.
D: Yeah yeah, I guess.
C: Yeah that's agreeable.
P: Yeah.
C: You know what, I'll field the second. TRAGEDY "Vengeance." It's a great album.
D: Yeah yeah.
Do: That's a good one too.
P: Yeah.
C: I don't care.
D: Yeah.
C: You'll have a lot of macho record critiques say it's crappy... it's great.
P: Yeah.
D: Damn. Yeah and definitely for me the entire MARILYN'S VITAMINS discography.
C: Oh.
D: Dis-C-ography.
C: I- I suppose, I suppose.
D: And Chris would too I guess.
C: Yeah.
D: Yeah yeah.
C: I do like MARILYN'S VITAMINS, it's true.
D: Yeah, I like 'em. I like 'em a lot.
Do: But we can only have five!
D: *ignoring Doug* Oh and MINORTHREAT too I guess.
D: Oh, yeah.
P: Yeah I guess we can go with MINOR THREAT.
D: Yeah we can go with MINOR THREAT
C: Yeah yeah yeah. What about DISCHARGE.
D: Oh oh, yeah.
C: Let's do six, let's do six.
P: But which one?
C: The discography, how about that okay.
D: There's so many to choose!
P: Okay yeah, all three CDs?
C: Wait wait wait. Nothing, nothing, nothing, nothing, nothing NOTHING past 86. Nothing past 86.
P: Oh yeah.
D: Yeah, Jesus.
Do: Alright.
P: Jesus Chris, what were you thinking! God!
Kay. You guys seem to take turns singing, do you guys also take turns writing lyrics?
C: Oh. Yeah big time.
D: Yeah actually uh the three songs that are gonna be played today, that we recorded they're all by...
P: Individual members.
D: Ones by me, ones by Pat, ones by Chris.
Do: I don't write lyrics.
Ah very nice.
D: Doug doesn't like lyrics.
What do you guys sing about in terms of general themes?
P: Well I don't know a lot of our songs have different sorts of motifs that we go by. Like the one that I wrote, "Within Darkness" wasn't originally like, didn't have that much of a meaning. Well it had a meaning but it didn't



Doug on drums.

turn out like that in the end.
D: Yeah. We sort of changed it.
P: It sort of progressed into an anti-drug song.
C: Yeah, we learned we are an anti-drug band. So that's...
P: If you listen to the song it slowly starts to climax. Gradually it-
D: But you know what we're not anti?
C: Love.
D: We're not anti-Master Choice Premium Brew Dealcoholized beer.
P: Or Publicans.
Did you chug them back?
D: We're chugging them back right now.
P: I'm crunk.
Um, okay let me ask you what your favourite song, you're favourite SDS song is from a lyrical standpoint and why. And I'm talking about your band, not the Japanese band?
D: Doug?
Do: Um, "Within Darkness." There's only one line in the song and it's great.
P: Yeah.
D and C: Hahahahaha.
What's the line?
Do: Ummm?
P: Forever your name is the mark on the stone.
D: Stone. Um my favourite would be um... I forget what the name is...
P: Oh smooth.
D: "As If You Could Kill Time Without Injuring Eternity!" That's it yeah.
C: It's our new one.
D: It's our newest one. It's very-
P: It's about love.
D: It's a little bit about love. It's about being bohemian and being free and taking your clothes off and throwing your cares away.
P: And maybe touching yourself a little bit in the process.
D: Just a little. Hi mom.
C: You're gonna have to get back to me Pat.
Pat what yours 'cause I'm gonna have to do

mine...
P: ...what is the question?
C: What is YOURS 'cause I'm gonna have to think about mine.
P: Oh no, I was I already kinda said just "Within Darkness" just because it I don't know it's kind of all about after you die, especially after you die from ODing off some stupid ass drug, all you are is just like a name on a stone.
D: A mark on a stone.
P: Yeah.
C: Alright, I came up with mine. "The Rot."
Big time, I love that one.
D: "The Rot"?
Do: "The Rot"?
What's that about?
C: "The Rot"?
Yes.



Chris screaming his guts out.

C: "The Rot" is about working.
D: No it's not.
C: Yes it is! I wrote the lyrics, I know what it's about.
D: Oh yeah, you did right. It used to be called something else.

Alright, I understand you're supposed to be doing a split release with MOTORHATE from Denmark, tell us about that record and how it came about.

D: Chris.
C: Alright, so I've been through the trusted internet Soulseek, I met Andy from MOTORHATE, actually it was kinda funny and ...

D: It was through Soulseek?

C: Yeah it was through Soulseek.

D: I didn't know that.

C: Anyway he noticed I had the full MOTORHATE album, this was even before it was out. He messaged me. I said "That's awesome, you're in MOTORHATE? Let's work together." I played in BRINKS OF MADNESS before and we were planning to do a split with that band and MOTORHATE but I quit BRINKS and....

D: There was a falling out.

C: We just sort of moved the project towards the SAIGON DISTRESS SIGNAL field. And Andy liked the demo we did back in the summer so, it totally worked out and *Alerta Antifascista* was more than excited to do the project after all so.

P: Which was hype.

D: Yeah.

C: There's been a lot of like technical difficulties with the split.

D: Yeah we had a big scare.

Tell us about that, 'cause I was reading about how MOTORHATE was missing a drummer for a while.

C: That's right.

P: Well originally their drummer was schizophrenic or something.

C: Yeah their first drummer was a schizo.

P: How politely put.

C: Their new drummer apparently turned out to be a thief who stole money from Andy after that, basically they just....

It looked like for awhile the record wasn't going to come out.

C: Oh no it wasn't. As of last week we....

P: For a time it actually wasn't.

D: A couple weeks ago.

C: No no, last week. Last week Andy said ah, their drummers gone, their bassist wasn't sure what's going on, as far as they're concerned they're split up as a band. Um Andy messaged me like, before the weekend anyways and said "the split is on, we have nothing to worry about." Timo from *Alerta Antifascista* was contacted, like split still happening, they're just gonna record under a new line up. They had three songs recorded originally, they didn't like them under the lineup they recorded them for the split. So basically, they're doing everything under a new line up, new producer, etc, etc, etc



Patrick on vocals and guitar.

Do: We should be finished our stuff. We can do them soon because I record them all in my basement, so...

P: With Protocols, which is hype.

That's handy.

Do: Yup. We should be, I think August is when it should be out?

C: August is what we're looking at, I guess maybe July. It all depends on what MOTORHATE....

P: Yeah, what their situation is.

Do: Yup.

D: Yup. How fast they are.

Okay, do you have anything else that you're working on?

P: Well we have our full length that we're sort of just starting to work on it now.

C: We're gonna call it "The Dr." Wait I can't say that I forgot.

Do: Yeah. We're just writing some new stuff for it.

Are you guys self-releasing it or is a label interested?

P: I don't know. I think we're gonna look for a label but...

C: Well again...

P: *Alerta Antifascista*.

C: Yeah we've been in contact with Timo from *Alerta Antifascista* and he's very interested in the band so, we're hoping to do it on that.

P: Yeah we're also looking for a Canadian...

C: ...North American.

P: Or American label that wants to release it out here 'cause it's kind of inconvenient when it only gets released in Europe.

C: Yeah we only get so many copies of the records sent to us. We're only getting, I already know this much, we're only getting about fifty copies of the split sent to us.

P: Well aren't you special.

D: Wow.

C: Who are you talking to?

P: You. "I already know this!"

C: Oh it's not my fault you guys aren't as nerdy as I.

P: 'Cause you spend 95% of your time on the internet.

C: Yeah.

What else is the band up to? Do you guys have some shows coming up?

D: Yes.

P: Yeah next Saturday we're playing at Adrift which should be cool.

C: It's actually a-

D: Gegegega!

C: It's a benefit for the show.

P: Yeah, it's a benefit for this station. EqualizingXDistor.

D: I'm sure you've mentioned it already.

P: We're playing with THE ENDLESS BLOCKADE, uhh...

C: Oh now you look at me!

P: CAREER SUICIDE, THE BAYONETTES **TERMINAL STATE.**

D: I think they know.

P: So on and so forth.

D: DAN SAMBORSKI AND THE LEMONS, they're playing too.

Do: I think that's the only one we've got coming up.

C: Well we also, May 28th...

Do: Oh were doing a gig.

C: We're doing a show with HOLY SHIT from...

Wisconsin?

C: Milwaukee.

D: Yeah, tell us about that Chris.

C: Yes, no problem. It's gonna be at Ania's. We have CHAOTIC ALLIANCE coming in from Ohio, as well. Great band, young guys. Girls you should check them out 'cause they're all single.

D: None of us are though, so sorry.

C: Um SHELLSHOCK which is Oakvillian d-beat like...

D: Oakvillian haha?

C: It's like really like it's EXTREME NOISE TERROR like just fucking-

D: It's extreme.

P: It's loud, and extreme.

C: They're great, they great though.

There's another band from San Diego called SHELLSHOCK too.

P: So this is why they want to change their name?

C: Oh they know they know, they've been having thoughts I think.

Okay, what about touring, are you guys planning on playing outside of Toronto at all this summer?

P: Well I don't know, we kind of have something that we've been talking about with this band, CHAOTIC ALLIANCE. They're Cleveland Ohio, and with this show on the 28th we were sort of thinking of going down to Cleveland to play a show, a week before, like on the 21st which is a Saturday but I don't know

if it's gonna happen now.

D: Yeah there's a few uh-

P: Technical difficulties.

D: Technical difficulties.

P: Transportation and everything so.

D: Transportation wise.

Do you guys have a van?

D: I drive my parents van.

D: Yeah!

D: And no one else can drives so.

So they might- hopefully they're not doing groceries that weekend.

All: Hahahahaha!

D: Yeah pretty much.

Okay um, any last comments guys?

C: Oh man!

D: What?

C: Yeah plenty actually.

D: What?

C: We gotta give our shout outs.

D: Oh yeah we gotta give our shout outs.

C: Okay yeah, I wanna give a shout out to the folks, Halyee B in BC.

P: Austin from Boston.

D: Billy from Philly.

D: Billy from Philly. Rick.

P: More than ever Rick actually.

D: Fucking Rick! Definitely Rick.

C: Rick's a cool dude, Rick.

"Saigon Distress Signal"... ***Marks the end of the Vietnam War.***

Andy!

P: And all the bosses.

D: All the bosses, all the bosses.

D: All the bosses, all the bosses.

C: And least- wait not least.

Last but not least?

C: But yo, the point is we appreciate you having us on the radio show. It's been a total blast.

P: Yeah really it's awesome.

D: It's been fun.

D: Yeah.

C: Any band that's looking to play awesomely, out do us and come on here.

D: Yeah.

The challenge has been thrown down.

D: The challenge! The challenge!

P: It's pretty keen.

D: Amy, feel better.

How can people get in touch with the band?

P: Oh we have a couple ways. You can visit our site, which is www.geocities.com/saigondistresssignal yeah, we're budget.

D: Yup, yup.

P: And we got some links on there. Some contacts on there. You can e-mail Derek. Which is...

D: Yup, at derekrebel@rogers.com

P: Isn't it derek_rebel?

Do: Alright, I'm done mine.

C: Andy from- Scandi

D: Nope! No no underscore.

All: hahahaha

Taking lots of teasing for that.

D: Yeah a little bit.

C: I really don't want to end the interview, I like this.

And what about a mailing address?

D: Sorry?

A mailing address?

D: A mailing address, yeah. 560 Rouge Hills Drive, Toronto, Ontario, M1C 2Z8.

C: Ask for Bon Bon.

All: hahahaha

P: Bon Bon is Derek's mom.

With that said, thanks a lot for coming in tonight.

D: Yup thanks a lot for having us.

D: Thanks a lot.

P: Thanks a lot.

And we look forward to seeing you next Saturday.

D: Yup, thank you.

D: See you later.

C: Thank you. Bye.

Okay were gonna go out with a song you just recorded, just recorded?

All: Yup.

D: Just on Friday.

C: Correctomondo.

This is No Life Will Suffice.

C: Yeah.

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blasts from the past



This is an interview we did with Clif Hanger of the FREEZE on May 22nd, 2005.

I understand that the FREEZE are back together. What initiated the reunion?

Well actually Joe Koonz coming back did it! I didn't really want to try and replace Bill Close, my song writing partner since 1983 when he was 15 years old and joined the band on "Guilty Face". During his stint in the band, the two of us have written over 70 songs together. We just played off each other so well. We developed the sound known as the FREEZE. I just didn't want us to be like what the MISFITS are now with just Jerry Only and Marky Ramone and Dez and whoever they have playing with them at the time. It's not really the MISFITS. We just played with them. It didn't feel like MISFITS. It just didn't feel right. It felt like you were at a cover band's show and I didn't want it to feel like that with us. I wanted it to still feel vibrant and worthwhile and like we are still pushing near the edge to make it worthwhile for me to still play. And with Joe Koonz coming back, Joe has in the band before and for quite some time also. He joined right after we recorded "Rabid Reaction" in 1986 and he wrote 3 or 4 songs on "Misery Loves Company" and 3 or 4 on "Crawling Blind" and toured Europe with us. After that he left the band and moved to Sweden where he started a couple of bands of his own and came back a



much better guitarist with an even better feel for what the FREEZE are about. He also came back with a whole album's worth of music he'd recorded on a 4-track that I am now working on writing lyrics to. Once Joe and I got together we wanted to see if it would click or not and it clicked right away. We just did a live show to see if that would work. Before the show everyone was asking "How are you going to pull it off without Bill Close?" and since that show nobody has mentioned Bill Close. That's a good thing. We've been able to move on. Joe has always been a part of the band. He has been the sixth member. We've always remained friends with him; I used to live with him. We're just getting tight again. It's fun working with him. I've got four new songs that I wrote music for and lyrics for and that are ready to go and he's got 16-20 that are really good. I've written three or four sets of lyrics to those and finishing them is going to be my project for the next few months. **So it sounds like the FREEZE are back and going full tilt.**

Oh definitely, maybe more so than ever before. We're going to try and do everything the right way. We are not as drug addled as we were before. We understand what we want to be a so much clearer now. We're older. I'm married now. I spent six months in jail for shoplifting. I've realized that I can't spend too much time

doing methamphetamine anymore because I am 44 years old and my heart could literally explode. I really don't have any legal "play-room" left either. Anything I do wrong I just go back to jail and this time it will be for a year or more. I'm not looking forward to spending another day never mind another year in jail. I couldn't stand the six month "bid" I served. Not returning to prison is going to keep me focused on what needs to be done, legally anyways.

What happened to Bill Close?

Bill and I used to do all kinds of speed and drugs and drinking for years and years and years starting in the early 1980's until the mid-1990's when he joined AA-NA. He just stopped doing every type of drug and alcohol and joined those self-help groups to help him stay sober and as he was doing that I was continuing to do my thing. At that point I was writing lyrics for "Crawling Blind" which is basically about addicts and the damage done to the individuals involved. That was followed up by "Freak

Show" which pushed it even further with the addicts becoming mentally ill in some form or another and that was actually how Bill was feeling about himself during those times. He felt he was losing control of himself. Then with "One False Move" I kill all the characters. They just couldn't

live the lives they'd been living anymore. The character's on ONE FALSE MOVE either off themselves, or get killed in one way or another. ...Bill didn't like to talk about himself that much but in one open moment he disclosed to me that when we played the FREEZE songs from "Crawling Blind" through "One False Move" it put his head in a place that he really couldn't handle anymore. The lyrics I had been writing hit Bill too close to home. The same situation developed for our drummer at the time, Scott Moulaison. So, because of my lyrics I'd written at the time I lost half the band. That did it for The Freeze for awhile

Re-live that all....

Re-live it all and have to think about ... When





I write the lyrics I take what we have talked about as band members and friends; what we've been feeling and then I take it to another, much more extreme level and hopefully it remains realistic. They simply just hit too close to home for Bill. Once we finished recording "One False Move" he put down his guitar and he said "That's it, I'm done!" and he never played with us again. Sadly, we never got a chance to play any of the "One False Move" songs live as a band and it really put the breaks on the whole project. His doing that was a serious momentum killer because to me that was one of our strongest albums; released on the band's 25th anniversary too! There's really not a weak track on that disc. For Bill to just disown it is really a damn fucking shame.

But it was more from a headspace right?

Yeah. He just couldn't ... I don't want to get too much into his peripheral life but Bill has been diagnosed with clinical depression as do I. After staying up for 4 straight nights, Bill basically lost it, and he spent a few hours one night with a shotgun to his head, almost pulling the trigger. This was before we



stopped doing crystal meth. At the same time I was busy writing songs that often glorified the criminal lifestyle and drug use. So when Bill joined Narcotics Anonymous, what I was writing went against what he was trying to learn. I had no desire to stop using drugs. I just wanted to do what I wanted to do. I didn't end up in as bad a spot as he did, at least mentally. You could say physically I ended up in a much worse spot by spending six months in jail. What Bill ended up doing was he started an AC DC cover band. For a while I was really pissed at him. I'd say to him "why the fuck can't you just do the band to promote the new album?" "Come on just fucking play" I'd plead with him. "It's what you've been doing for half of your whole life. Bill was in the FREEZE since he was 13 years old. His entire adult life he was our guitarist. Of course, that brings up the argument that maybe he should stop and he should grow in another direction. It is just sad

the years. With every release there was a lot of improvement.

Yeah well we knew from the beginning...

I think it is a false argument. What exactly?

He needs to move on to play in a new band in order to grow. He did grow as a guitarist throughout the whole FREEZE retrospective, you know?

He did grow. He definitely grew. He grew away from the direction that I was leading the band in. I was writing about a whole cast of mentally ill, and/or suicidal characters. I don't mind admitting that I suffer from a couple of mental illnesses. I read all sorts of books on Psychology and I found out that I had been self-medicating for all the years I was using speed. I suffer from ADHD; Attention Deficit Hyperactivity Disorder. I can't pay attention to one thing I have 15 things going on at once and I'm always on the move. I have 21 books

beside my bed that are partially read. I also found out I have what is called Generalized Anxiety Disorder, called Social Phobia and that's the reason why I always had to be doing some sort of drug or drinking before a show. With the band I was always able to shield my feelings of anxiety behind alcohol and speed.

Bill basically had many of the same things going on. He chose to stop self-medicating and put as much distance as he could between what he had been and what he wanted to be. Now I know that if he felt like starting an AC DC cover band, something that goes so far against what the FREEZE stands for then maybe he shouldn't still play for the FREEZE. Never mind an AC DC cover band, we have been so into being the FREEZE that we've only covered two songs in 25 years and they were

for me to see someone put their heart and soul into something so fully for so long and then disown it. It is basically like taking a giant part of his life and just wiping it away like it didn't exist. That's a shame. He should be proud of what he helped create! I'll always be proud of him for it...

And it is not like the FREEZE didn't grow with your sound over

both punk songs that we agreed had been influences on us, they were "Ain't Nuthin To Do" by The Dead Boys, and "Emotional Blackmail" by The UK Subs. They had to be straight out punk songs. So then I started to look at it as he wanted his head to be so far out of what we were and were planning on being then it's good he didn't stay with us because then he would be faking it. And to fake it goes against everything that punk stands for, that the FREEZE stands for, that just being yourself and what punk should stand for which is being yourself. And for him to be something that he doesn't feel anymore, he's not being himself so I can see why. I am actually thankful he did move on. Joe came back into this with a renewed fury, you know a healthy fury and that translates into ...

... A motivated new band!

A good aggressive stage presence, good aggressive songs and that is something that Bill couldn't bring forth anymore... Bill's stage presence had been wilting for years. He was slowly just disappearing as his stint with the band ended.

I wanted to ask you about

the recent series of re-issues on Dr. Strange. A bunch of your material being ganged up together, like the "Freak Show / Crawling Blind" releases that you were mentioning earlier and also "Rabid Reaction" and "Land of the Lost" have been put together with "Guilty Face". Did these re-issues become a factor in getting the band motivated to start again?

Um, Yes. I mean I still wouldn't have done this had Joe not come back.

Of course he is the big link in this....

Yeah, also Lou Cataldo being there helped. He had been our drummer since after "I Hate Tourists" all the way to "Misery Loves Company. Lou has since moved on and we've re-added Walter Gustafson on Drums. He's always been there when we've needed him; On a European Tour, on "Crawling Blind" and on the split we did with the German band the KILLRAYS. He's played in Gang Green, Jerry's Kids, The Outlets, The Nervous Eaters, etc...

...lifers.

Yeah. Over the half the band is real FREEZE. That's a good feeling and it translates well live, but what the re-issues did is they, for one, satisfied a desire I had to get those songs from "Rabid Reaction" and "Land of the Lost" back out and then to finally get "Crawling Blind" and "Freak

Show" released here because they never really made it over to the States at all. They were on the German label *Lost and Found*. When you did see one pop up in a store in the States it



was like \$22.00.

Yeah it was expensive.

I don't blame people for not spending that kind of money on it. So to see us getting written up again and ...

...to have people hearing your stuff...

Yeah. And to actually read in dozens of reviews The Freeze's legacy take form and cement itself. All the reviews have been really good. We have been really appreciative of that, that we haven't been forgotten; that we are looked at as an influence. We really are about the only Boston band from back in the day that truly stayed the course.

Well one of the things that didn't get released was the stuff off the "This is Boston...Not L.A." comp. Will that ever get re-issued?

Those songs are out on the "Token Bones" CD. **Okay.**

Are you familiar with that release?

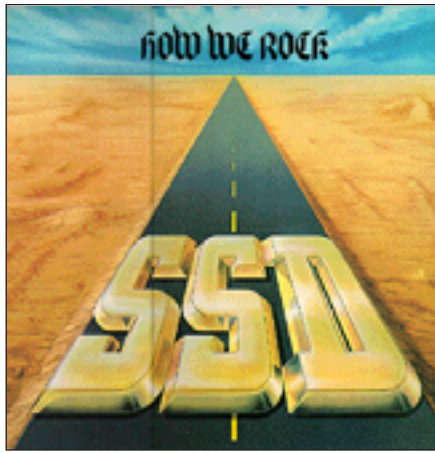
I have heard of it but I don't know it. No.

The 8 tracks from THIS IS BOSTON, NOT LA appear on "Token Bones" with the addition of the two "lost tracks" that first were uncovered for release on our "Double Dosed" CD. So there are actually, I think we had 8 songs on the "Boston not L.A." comp but we recorded ten. Those ten are on "Token Bones". What we are looking to do next is to find something to put with "Misery Loves Company" and re-release that. Bill at *Dr. Strange* doesn't feel comfortable putting "Five Way Fury", our live CD with it because he feels that live albums don't sell that well plus it's not the best sounding live disc and sounding like it does doesn't represent the sound of the current line-up very well.

Well the "Boston Not L.A." comp is the first thing I ever

heard the FREEZE on and learned to love you through. I got the impression from that comp that the FREEZE were pretty much the brains of the Boston scene. The band had great songs and you had the ability to write something that struck a chord with people just getting into punk which is where I was at at the time and still am always learning stuff out about punk and loving it. You had the ability to tell a great story. Was that the case? Were the FREEZE the brains or the communicators of the Boston scene? What was your place in the Boston scene?

A lot of people looked at us that way and probably still do. It's got more to do with I guess where my talent lies. I don't see myself as being the "brains" behind anything except maybe the FREEZE, at least lyrically. I have had 25 years to look at myself and my performance as the singer, lyricist, whatever for the FREEZE and I don't see myself as any great singer. I see myself as average and I write some music for the band. I can play open tune guitar. I Never play live on stage. I see my real strength as a lyricist; you know as a story teller. That is even



a direction I have taken further. That is how I got paired up with Edward Gorey (?). He is the guy who did artwork for "One False Move" and I am actually really good friends with many well known novelists. One of them is Alexander Theroux who lives down here in the Cape and he has become one of my best friends. He is in his 60s. He has been nominated for the National Book Award. He was really drawn to my lyrics and the imagery. He got in touch with me because he was friends with Edward Gorey. Edward Gorey gave him a copy of the CD and then he got in touch with me about the lyrics. And he has been encouraging me to stretch

them out into short story form and I have begun that now with two or three. I am pretty excited about it because I am going to go in that direction. I am telling myself, I am promising myself that some day I will have a book out of short stories. Fiction and that stuff but drawn on reality.

That's exciting. I wanted to ask you something, I just

recently heard a story about how bands like SSD and DYS did not want to contribute to the "Boston not L.A." comp because you guys were from Cape Cod. Is that correct?

No at the time back then when "Boston not L.A." came out we were friendly still with all those bands. The big division hadn't come yet. They didn't want to be on a record that was owned by a supposed corporation. At the time, the label, Modern Method, was owned by the 2 people that owned the original Punk Rock record store, Newbury Comics. *Modern Methods* big "corporate crime" was that the people that ran it also owned two punk rock record stores. Dave Smalley even worked for them! I look back at it as just a attempt to divide the scene and as a power grab by the protesting bands.

What was the big division?

I'll explain what I call "the big division". This is exactly how it happened. This Pushy, loudmouth, young lady, I guess I will call her that, from *Forced Exposure* magazine came up to us before their first issue came out, came up to us after a show we played with JERRY'S



KIDS, F.U.'s, GANG GREEN, whoever and asked us ... basically said that "you should really take an ad out with our zine. It's gonna be big and if your not in now you're gonna be out". And I was like "Okay, I wish we had some money to do that". We got paid \$50 that night and we needed it for gas to get back and I am like "Sorry, we don't have any money". So when that first issue came out on the first page, the editorial page was split into two columns. The first column was pro-SS DECONTROL, pro straight edge stance, anti-FREEZE, anti-choice. And it just split the whole scene right down the middle.

I didn't realize *Forced Exposure* was from Boston. And I guess that is what the "No Exposure" song is about.

Yeah that is exactly what that is about. The song is about the goons who would take violent glee in enforcing the new "rules" that the scene had adopted. To have rules in a punk scene is an oxymoron. I don't need another set of parents telling me what to do. I already had a pair for my entire life growing up. We don't need police on the dance-floor. It was basically this straight edge crew who would go around and knock beers out of people's hands from paying customers at shows. It was the "jockification" of the scene. All of a sudden, SSD and DYS, who originally had long spiky hair, would suddenly become skinheads. It happened after MINORTHREAT got big. That's what I wrote "Boston Not L.A." about. It was to the Boston scene. It was not an anti L.A. song. It's a song to the Boston scene to be yourself, don't copy other scenes.

"If you look the same and act the same it won't be long until you are the same."

It was basically telling other bands, and the fans to protect their individuality, because that was the most important thing that you got into this "scene" for. Be yourself and express yourselves freely, not constrained by rules; artificially imposed rules. All of a sudden SLAPSHOT came out and Choke would appear out on stage with a hockey mask, like "Jason" from the "Friday The 13th" movies, and bash people's heads in with a fucking hockey stick.

Yeah that was ridiculous.

It was fuckin' stupid. And the crew... the Boston crew is what they would proudly no less, call themselves.... I would see their violent behavior on stage and I would have to stop so many shows just to stop their actions. I could see it on stage as it would start to happen. I could see them start eyeing someone that was a little too drunk or someone that didn't really have proper punk clothing or something like this and what they did was start punch thrashing. They would start letting their elbows go up into the guy's head until the poor guy was bloodied and unconscious on the floor in the end. I would have to stop the show and say "What the fuck are you guys fucking up this time"? I mean couldn't they just mind their own fucking business? "We're not playing again until you guys get the fuck out of here." And they would

get real bitter towards me basically. It was just a bad time. And that was basically the end of the scene. The scene was really quite healthy for only a year and a half to two years; from 1981 to '83 or '84. That was about it. After that you had SS DECONTROL doing "How we Rock". (Laughter) I mean come on. It was pathetic.

They were like a bad AC DC band. They became a parody unto themselves.

Yeah, personally I don't think they really had much to say anyway or at least that I could relate with. So they weren't any band that mattered to me. It was kind of sad because we would see younger bands like GANG GREEN and JERRY'S KIDS and even the F.U.'s kind of caught in the middle. That was sad because ... we actually gave GANG GREEN their first club show. We set them up with a show down in the Cape at a place called the "Mill Hill" club, a place where BLACK FLAG played...anyways.

That's amazing.

Yeah to have BLACK FLAG down in Cape Cod was incredible!

Yeah but also introducing GANG GREEN to the scene.

Yeah well we would hold shows every month or so at The Mill Hill club and they would be all age's shows. There was one cool manager for about three or four years down here. Yeah we had GANG GREEN come here at this club show and we would always play with GANG GREEN. They were always entertaining, even after they wound up being a Budweiser promotional unit.

In the end yeah. "Older Budwesier".

So you can see where their loyalties lay as far as the straight edge versus non straight edge thing went. Although they would hang out and drink...all these bands felt they had to tow the line; the straight edge line to a degree; so they wouldn't anger Al Burdile of SSD and Dave Smalley and DYS and NEGATIVE FX. None of these Bands had absolutely anything to say to me. Not a thing. Childish and they created a large "thought void". I listen to their stuff now and it's comedic in a way. It is just so awful. I could just go on and on.

I appreciate you doing that. I wanted to ask you about the song "Idiots at Happy Hour". That was a song that I could totally relate to and being sort of isolated and being picked on. Is that something that happened to you? 100%. I'd written many songs that were 80% to 90% true but that song is 100% true. The Mill Hill club would actually have happy hour with female mud wrestling and a mechanical bull ...

... and the punks would become the targets.

Yeah, at some point, at one point I did and that is where "Violent Arrest" came from.

I figured these songs were related.

There were people at the club who were spending more on drinks than me. We were playing punk music and this one guy was doing a disco shuffle. Once there was this guy with an open shirt, a gold chain and a moustache. I



was like 22 or 23 and he was probably 44 or 45. We were just jumping around and stuff. I accidentally knocked into him and he turned around and pushed me and got into a karate stance and I started laughing at the guy and I just kind of mimicked him and I was drunk as I was doing this. I wasn't intent on being physical at all. But the bouncers came up and they chose me and put me in a head lock and threw me out the front door and called the cops. Usually that would never happen if the manager that I was friendly with was at the club, but he was off that night and I was kind of drunk and just punching at the front door to let me back in because my ride was inside and the cops came. I was like "What do you guys want now? I just want to get back in this club and get my ride home". They were like "Who the fuck do you think you are talking to us that way?" They put me in a head lock and threw me in the back seat of the cruiser and I spent the night in jail. I really did hear the guy next to me say the same thing happened to him. On the other side of me was someone else who didn't appreciate me screaming, banging my cell door screaming "Give me my fucking phone call you small town, small minded pigs. Give me my phone call. I know my rights." I was going on and on. I was kind of drunk too. And then that one guy on the other side of me said "You Better shut your fucking mouth or I'm gonna fucking kill you in the morning." On that note I sat down and slept the rest of the night until I could get

out of there. Anyway, it actually did happen exactly that way. They really did have mud wrestling; you know female mud wrestling in t-shirts and bikini bottoms. They really did have an electronic bucking bronco. Just like out of Urban Cowboy, that John Travolta movie. I think that movie came out and that's why they began doing these things. It was just so surreal. It was weird looking at it. It was just so not us. It was funny. I think it was extremely humorous. We would just sit around and get drunk and watch it. It was like these people were from another planet.

Was "American Town" written about Boston?

No. "American Town" and "Trouble If You Hide" and "Broken Bones" oddly were written as our third, fourth, and fifth songs. They were written in 1980 - '81. No "American Town" was... I was listening to a lot of STIFF LITTLE FINGERS at the time "Gotta Get Away" and basically just ... I had just graduated from high school was being forced by my parents to choose a career or go into College and I didn't want to do either one. I wanted to be in a band. At that point I was saying just for a bit because I never thought "I Hate Tourists" would be listened to over the canal which is the first step after you get off the Cape and our College radio station down here wouldn't play it. The one music store would sell it behind the counter with the Penthouse Magazine. You had to request it. This Christian group really did contact us and offer to buy the whole pressing.

Really? As a way of getting rid of it.

Basically Yes. Before it came out they didn't want that kind of trash littering our beautiful landscape, mindscape or whatever and we said well how much are you willing to pay us? They said; "Well we'll give you your costs". "Nah forget it. If you want to pay us some extra we'll give you the pressing". We were just thinking that we would go out and press some more but basically for free this time.

Yeah of course.

But they wouldn't do it and we said go fuck yourselves and anyway "I Hate Tourists" came out and it was such a "do it yourself" production. It is such a teenage kid project. It

FREEZE Updates:

The FREEZE as of this writing (7/28/05) are close to signing a multi-record deal with *Beer City Records*. Our split with *Dr. Strange* arose not from ill-will, Bill and the entire *Dr. Strange* gang are one of the only labels the FREEZE have ever worked with that we feel treated us with mutual respect, and that is something I know that I will never forget! So, "Thank you Bill Plaster!" on *Beer City* the band has already begun working on a comprehensive 25 plus years DVD, re-releasing EVERYTHING that's not now currently in print; including many live shows from as far back as 1980 through this years gig with the MISFITS. A contract is about to be signed for us to record and release an album of all new songs sometime this winter. We've also agreed to take up our second tour (first since 1984) of North America, including Canada if we're not still banned! We're also planning for our third tour as the headlining act through Europe. Look for much more merchandise, something we've never focused on, a fully functional website, and two new songs to be played on and recorded from the WERS gig which will either happen the first Wednesday in August or sometime in September! That's about it!

sounds it. That's what it really had to be because that is what we were. We were just kids. We had absolutely no idea what we were doing in the studio. We knew what we should sound like but we had no idea how to get there. The guitarist had never played before. He had just picked up his guitar and learned a year before. I had never sung in my life up until those couple of songs. Only the bass player, Rick Andrews had any musical talent and that stands out on "This is Boston not L.A.", I think. So we had a thousand copies pressed. Sorry we pressed 2,000 copies, only 700 with covers and stuff that we had to put together ourselves. I remember we used to take them and we used to throw them, handfuls of the 45's, just throw them out into the crowd. We were like "please just take these fucking things" and now they are going on e-bay for like \$500 each. I don't even own one. I sold it because I had no money. Its weird thinking that I must have thrown out four or five hundred of those singles. Just threw them away. Then again, if the FREEZE were about making money we would have broken up by 1982.

Great.

Yeah I know. That's like \$50,000 bucks now. Whatever. That's just the way things go.

I understand you are playing live at a local college radio station WERS. What is the significance of this? I guess this is a bit of an anniversary.

We did a first set with them WERS Emerson College radio station...

Where is it, Cape Cod or Boston?

No it's in Boston. They were one of the forerunners of college radio playing punk, new wave. They were always at the forefront. They were the first to really pick up on the hardcore scene and kind of document it. You know bring bands into the studio and have them play live. Basically every band that was around at that time played there. They just had really good recording equipment and our session wound up coming out on the "Double-Dosed" CD or at least part of it did. Something happened in the mastering because people say to me why does this sound slow on "Double Dosed?" and I listen to it and my voice is almost a half octave lower than it normally is. Something happened in the mastering. It's not right. It actually sounds much better and much, much faster when we first did it then it does on that CD. Something happened to slow it down. I've heard that WERS have all new equipment there and from what I hear the equipment is so good that a lot of bands go in there, play live and will use the live tape as a demo tape. That's kind of what we plan to do. We are going to be playing some brand new songs. We split it up. Our set is 50% before 1990 and 50% after 1990.

When is this taking place ?

It was going to take place on June 20th but Joe Koonz has to go back to Sweden and clear up some paperwork for his wife in order for her to move here for good. So it is probably not going

to happen now until early August, or we might wait until the College's get back in session and have twenty times the amount of people listening ... do you remember how I told you we were looking for something to pair with the Misery Loves Company re-release? We're thinking of taking the old WERS sessions, getting it back to the right speed and then pairing it with the new sessions. We don't have to double up songs and we'll still basically have another 60 minutes worth of material. It doesn't even sound live. The recording quality is so good there it sounds like you're in the studio. It will have a couple of brand new songs on it that no one will have ever heard before. One is called "Somebody's Been Bleeding", which is about a guy who, when he finally regains consciousness, realizes his girlfriend is gone and doesn't know what happened. All he

realizes is that there is a big pool of blood on the floor and that she's gone. I think it is kind of haunting. Another song's called "New Eyes" about a person that retreats inside their own mind to get away from the pain of being abandoned by someone and then basically threatens to come back with a new identity for some sort of revenge. These are another set of mentally ill characters.

Will we be able to check this out live when you guys play?

I think they do have the live Internet radio thing happening.

Will you let us know about it when it happens?

Absolutely! Anyone who wants to contact me can do it by emailing me directly at: rabidreaction@adewlphia.net.

book review

Punks Can Read, Punks Can Write, Destroy Canada



So I went all about this the wrong way. This is the first of several Chris Walter's books that I recently purchased and of course it isn't even part of his punk Trilogy (MOSQUITOS & WHISKY, I WAS PUNK BEFORE YOU WERE A PUNK AND). DESTROY CANADA is comprised of 2 separate stories by 2 different authors.

For reasons of personal interest I began with Stuart Black's (ex BLIBBER AND THE RAT CRUSHERS) SPUNKY PUNKETTE as HIS story is based in Toronto circa early 80's a few years before I started to attend shows in the City. I read with enthusiasm as the main character Valerie escapes from the living hell of her parents and Etobicoke in the early 80's and runaway to emerge herself in the punk houses and the early Toronto HC scene. Black's story is a fun read however I question why he chose to rename some bands and characters while other bands and folks remain maintain their identities. As I guess at the true identities of Ringo and Steve from SICKNESS; I really question why Black would write from the perspective a 16-year-old girl. Fuck is Judy Blume some 250 pound male serving a life sentence and writing adolescent-girly books to pass his time. "ARE YOU THERE GOD IT'S ME SNAKE 25 to LIFE". A great deal of the story is based on actual events from the emerging TOHC scene; the GOOFs I mean SICKNESS and the changed identities of those who built, fought for and fucked up the scene at that time. Battles with skinheads, anarchist gatherings and punk houses makes for a fun read and once I was done I was looking for my copy of "Not Dead yet".

Walter's account takes place maybe 15 years after the fact in Vancouver. Walter's recounts the last day of the "No Chance Bar and grill" known to others as The Cobalt. I suspect names have been changed to protect the innocent. Unlike Black's story where I can fill in the blanks, replace many of the names with actual people the Vancouver scene is an unknown entity to me and I found his story not nearly as engrossing. Nevertheless, Walter's weaves a fun tale of gentrification, shady developers, drug deals with a fun mix of characters. I doubt the EXPLOITED and GG ALLIN played the final week of the Club and is not that important in the grand scheme of things. I wonder why an early D.O.A. line up complete with Rampage and Biscuits didn't play the final nightgoddamn that would have been great!!!

I preferred Black's accounts of the emerging TOHC scene. This could be entirely due to my bias and the fact that Walter's stronger written material can be found in "I was Punk..."

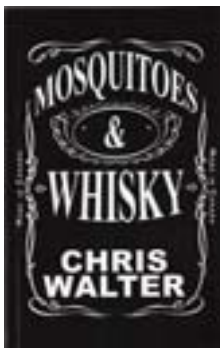
Either way both sides of the books are a fun read and well worth checking out. www.punkbooks.com - Craig

Chris Walter

Chris Walters is the hardcore scene's answer to a modern day Bukowski. His writing is drenched in an alcohol and drug haze of addiction, love and anguish. Walters' writes from the wrong side of the street; the side that smells of piss and puke; the birthing spots of mental illness, creativity and chaos. Walter's books are addictive and destructive and will leave you begging for more. The following interview was completed over the course of several emails.

Can you tell us about your life in Winnipeg pre-punk and hardcore?

I smoked a lot of pot and drank my face off. I was bored. After punk came along, I still got shitfaced, but I wasn't bored anymore. My book



Mosquitoes & Whisky goes on and on about all that pre-'77 stuff.

Do you recall how you discovered Punk?

I was walking down the street in Winnipeg with my little brother in 1978, and we saw a poster that

advertised 5 bands for 1 buck. The bands were bad, but they were great, know what I mean? We saw them and we thought anyone can do this!

When you were living in the heyday of the hardcore scene, what role did books and author's play in your life?

I always loved reading, and when I discovered Charles Bukowski, I realized that you didn't need to use a lot of twenty-five dollar words to write a good book. It was his honesty that spoke to me. That and the humour involved. For me, a story has to be funny to be effective.

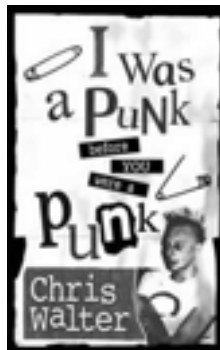
Thinking back to the many scenes that you were a part of what are some of your highlights of your punk history.

Far too many to get into here. May I suggest *I Was a Punk Before You Were a Punk*, or my new book due this fall, *I'm On the Guest List*.

Are there any shining moments that you just shake your head and say goddamn that was so amazing?

It's amazing that I'm still alive.

I Was a Punk was a great read. At times real fun, and adventurous; but with a real human sting to the writing. Can you tell me how



you escaped the 17 years of drug hell and began to write?

I was doing so much drugs that I felt I would die soon. I thought it might be a good idea to write a book so that my life wouldn't be a total waste. But after I finished *Beer*, I realized that I liked writing so much that I decided to write as many books as I could before I overdosed. In early 2001, I was halfway through *Mosquitoes & Whisky* when I hit bottom and got clean. Writing helps me stay clean, because it fills the hole where drugs used to be. That and my girlfriend and four-year old son.

Does writing about the older scene make you nostalgic? I know I took a while to read the book because I was trying to find my Unwanted LP, Personality Crisis LP, then I needed to search out some old Calgary fanzines from the time etc.

Nostalgic, but not overly sentimental. There were good times—there were bad times. It's all history now.

Do you have much contact with many of the punks and characters in your books?

Some of them are starting to come back now. I had chased many of them away with my drug use.

Have they reacted to reading about

themselves in the book?

They laugh, because they know that's how it was. Except for minor details I might have forgotten.

Did your mom really go to the 999 show and take photos?

Yep. Good for her, huh? She used to come take photos of the bands I was in as well.

Does hardcore punk still play a role in your life?

A major role. More than it used to, even. I'm not in a band anymore, but I write songs on my acoustic guitar, I go to lots of shows, and I have more money for music than before. I listen to punk music all day as I write.

Having the experience of 25 years plus in the scene what are your 5 most important records or CD's that just help keep you going?

RAMONES - *Rocket to Russia*; SAINTS - *Stranded*; DAMNED—*Machine Gun Etiquette*; DICTATORS - *Blood Brothers*; PERSONALITY CRISIS - *Creatures for a While*

Has hardcore punk influenced your attitudes and perceptions as an author and an entrepreneur with Gofuckyerself Press?

Without punk, it might never have occurred to me that not only can I publish my own books, but other authors as well. It all comes from the spirit of DIY—the most important thing in my life.

You have already mentioned your books *Beer* and *Mosquitoes and Whisky*. Were they published by another company? How did GFY press come to be?

Beer and *Mosquitoes & Whisky* were older books that went out of print. I recently gave them new



covers and edited them properly. I started GFY Press after *Punk Rules OK* was published by Burn Books, when I realized that there wasn't much a small publisher could do for me that I couldn't do for myself. I simply cut out the middleman.

In a very short period of time there you have written an amazing amount of material. Can you give us a timeframe and synopsis of books that you have written?

I started writing in late '98, but after I cleaned up in 2001, I really threw myself into the writing. On average, I spend at least 10 hrs a day behind the keyboard. My addictive personality has manifested itself in my writing.

Fortunately, it is a relatively benign addiction.

Are many of the early titles like *Beer*, *Punk Rules*, *OK*, *Anarchy Soup*, and *Mosquitos and Whisky* still available?

Beer and *Mosquitos & Whisky* are now available, but *Anarchy Soup* will stay out of print. I'm just not happy enough with it.

Have you done any reading gigs? Any book tours in the immediate future?

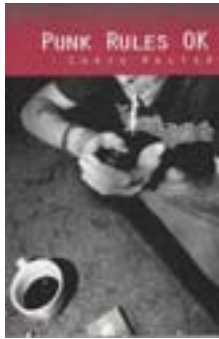
I do a reading every month or two, not to mention my frequent book launches (which I hold at the local punk rock bar, the Asbalt). The Vancouver Public Library is holding some kind of fancy deal for me on Sept 4th. Turns out that I know a guy who works there from the punk rock days back in Winnipeg. I've also signed a movie option for Boozecan, so we'll see how that works out. No one in Vancouver is in any danger of forgetting about me.

Is there any chance future books may contain interviews from *Pages of Rage* or CD's featuring your bands and the bands mentioned in the books. That would be an amazing soundtrack while you read.

I thought about it, but the logistics are too daunting. We did reprint the old *Pages of Rage*, but we sold them all. We didn't make very many.

How did the idea of a split book develop? Did you know Stewart Black from his Bliober days or how did the connection develop?

I met Stewart through the Punk



History Canada website. I liked his novella and decided to publish it. To be honest, I just whipped my half together without much thought. I just needed 30,000 words to fill the book. It's a silly, but kinda fun little story.

Stuart Black's story is a hodgepodge of stories and characters from the TOHC scene thrown into a blender and pureed. The end result is snippet of "scene history" rewritten with some timeline and character changes etc. Is your story an accurate reflection of the last days of the Cobalt or a fun fictional account of the bars last days?

My story is entirely fictional, but the characters are based on real staff members. The Cobalt 'No Chance' actually did get shut down by condo developers, but Wendy Thirteen, the promoter/bartender/bottlewasher set up shop at the Astoria Hotel and renamed it the 'Asbalt'.

Do you have a preference for writing punk fiction or first person accounts as in *I Was Punk*?

I prefer to write fiction, because then I'm not restricted by facts. That said, I did



enjoy writing the *I Was a Punk* trilogy. I'm also slightly relieved that after *I'm on the Guest List* comes out, it will be over.

What is in the future for Chris Walters and GOFUCKYERSELF PRESS?

More books. Simon Snotface's — *Prisoner of Evil* will be out this summer, followed shortly by my new book.

Who is Simon Snotface and can you tell us about the *Prisoner of*

Evil?

Simon Snotface is a legendary Vancouver punk, and his book, the rudest ever committed to paper, is based on a Dungeons 'n' Dragons campaign. *Prisoner of Evil* is only for those with a strong sense of humour and a keenly developed sense of humour.

How can people purchase your books?

My books are available in most major Canadian cities. In Calgary, they are available at McNally Robinson. Or you can order online: www.punkbooks.com. Also, visit us www.punkhistorycanada.com.

Are there any writers that you want to turn kids onto today?

Mostly just Irvine Welsh. He's my favourite modern writer.

Chris, thanks for taking the time to respond to my numerous emails and inquiries do you have parting words, thoughts?

Buy my Book's I'm Hungry.



Here's an excerpt from *I'm On the Guest List*:

When I got out of jail, I wanted some beer. I reached into my pocket and pulled out a couple of bills and a small handful of change. Math had never been a strongpoint, but I didn't need algebra to tell me that I couldn't afford to buy many glasses of draught. Still, a few beers were better than no beers, so I set off for the Maryland Hotel at full speed, arms swinging loosely at my sides. I took a deep breath and sucked freedom deep into my lungs. It tasted suspiciously of diesel fumes.

Down Cumberland Avenue I walked, head held high and feeling good. I felt I had handled myself well in jail, had survived with my dignity almost intact. Other than a few muttered comments about my military haircut, the inmates had made little fuss over my peg-leg jeans and faded Stretch Marks T-shirt. Even the battle-scarred boss of the cellblock had mostly left me alone. Two nights in the city lockup and I considered myself to be a hardened criminal on par with John Dillinger or Machine Gun Kelly.

I was lucky the other prisoners hadn't kicked my ass. Perhaps they thought I had something contagious, and it was entirely possible that I did.

As I walked, my elation at surviving jail began to subside. I was hungry, nearly broke, and hadn't had a bath in almost a week. I owned nothing, owed plenty, and welfare was still three weeks away. Not only that, but my arms were scabby with needle marks, my feet stunk horribly, and even other punk rockers avoided me. Doom moved into my head for an extended visit as I contemplated a life of dead-end jobs and endless welfare queues. My experiment to become a social pariah was exceeding beyond my wildest dreams. As usual, it sucked to be me.

I looked up and saw an old drunk lurching down the sidewalk towards me. As per bum custom, and despite the sweltering heat, he wore many layers of shabby clothes to insulate himself from the elements. When you lived on the street, you wore your bedding with you at all times. The sole of the hobo's right shoe flapped

loosely against the concrete as he walked, and his red nose was bright enough to act as a beacon to passing aircraft. It hurt just to watch him move, I could almost feel his pain. Why couldn't he be in a nice cool bar somewhere instead of dragging his ass down Cumberland in the middle of the afternoon? The poor old sonofabitch. He needed a drink.

As we approached each other, the elderly pisstank suddenly stopped. Before I had a chance to wonder what he was doing, he lifted his leg and shook a neat little ball of shit from his trouser leg. It must have pleased the old sot to be rid of the smelly brown nugget, for he smiled happily at me as we passed. My spirits instantly began to improve. After all, things could be worse, and at least I wasn't dumping balls of poo from my pant leg. The choking veil of gloom loosened its stranglehold on my self-esteem. Hell, I hadn't crapped myself in ages.

Keep the Faith
Chris Walter / 2005

show review

It was twenty years ago at Montreal's Unity Festival

By Bolex Boy

It was fists in the air, the crowd jumping around and singing the words when the SUBHUMANS (U.K.) played the Unity Festival in Montreal. Lyrics about a bomb going off in Belfast, there's a war in Vietnam may have been written twenty years ago but they seem completely relevant today. It isn't just an opportunity to see a famous band live and hear familiar songs performed. The band still matters and the declaration still stands: this is war, this is war, this is war.

There have been posters on the streets of Montreal for months for the biggest old school punk fest in Canada (8 July 2005, \$45 in advance, \$55 at the door). With bands from England: THE ADICTS, CONFLICT, SUBHUMANS, CITIZEN FISH, THE ANTI-NOWHERE LEAGUE; from the United States: the DICKIES and the TEMPLARS; from Quebec: RIPCOLDZ and GENETIC CONTROL; and others including BUNCHOFUCKINGOOPS from Toronto. (MDC were on the poster but it is known for a month they would not be playing.)

Getting there reminded me of a punk show in Mexico City with the long Metro ride out of the city centre and some confusion about the location. The posters said Metro Verdun but it was actually close to Metro de l'Eglise. In Mexico it might have been at a basketball court or a community centre. But this is Montreal and the large building surrounded by a park is a hockey stadium. The main space is the Verdun hockey arena with a high stage and elaborate lights. In this kind of space the sound for all bands is muddy and heavy on bass. The songs only made sense if you knew the music. The crowd never went much past centre ice, though some people also sat on the wooden seats up in the stands.

In the attached minor league rink of the Association du Hockey Mineur de Verdun there is a banner hanging from the ceiling. It says Parents: Avez-vous perdu l'esprit! There are eight or ten merchandise tables at one end of this smaller rink and local bands play at the other. Two punks sit grinning in the penalty box and raise their \$3.50 plastic glasses of beer in salute. There are no lights for this stage area and the sound is good. The woman at the mixing board knew the names of the Montreal bands. In front of the band there are about a hundred people and a small old-fashioned circle pit.

In the major league RIPCOLDZ dedicate a song to a great Montreal hardcore band S.C.U.M. The cops beat up punks for wearing their shirt twenty years. It was almost as if through sheer force of personality the singer could bring us back to 1984. GENETIC CONTROL have reformed after all these years and are playing some shows and releasing material that is impossible to find. They are one of the few French voices on the main stage all day.

CITIZEN FISH get a more elaborate light show than GENETIC CONTROL. The guy in front of me holds up his cell phone camera to take a photo of the band: tiny figures in blue light on a distant stage. But

the effect is oddly like waving a cigarette lighter at a Grateful Dead show. It was impossible for the singer to improve the auditorium sound. The heavy metal light show was also really irritating. I longed for someone like Ian McKaye to stand onstage and tell the light guy to set the lights so that we can see the band and they can see us and then leave them like that.

While CITIZEN FISH was playing, local band CCSS was attracting a decent crowd and people flooded in when the English band finished. Other bands that I heard on the local stage were LA GACHETTE and LES VIEILLES SALOPES who played later to an enthusiastic crowd. At times the pit here was pretty rough, almost completely male. One or two bands had lyrics in English but all spoke in French. LA GACHETTE seemed to have half their audience on stage singing along for their last song.

The DICKIES on the main stage suffered from the poor sound and jokes in English got almost no response from a mostly francophone crowd. Some people drifted into the small stadium to hear LA GACHETTE play their excellent hardcore set.

There were always groups of people outside, cooling off or sitting

on the grass with their friends. At first there was only a local police cruiser, with the trunk open and two large blue bins to collect empty beer bottles. (It reminded me of volunteers at Gilman Street with large black plastic bags collecting empty bottles around the space after shows.) But later there was a line of eight riot police minivans, an ambulance and a supervising police officer. In general, the cops did not seem very aggressive in enforcing drinking laws. The deppaneur nearest the auditorium sells beer and there is a short line outside because they are only letting in eight or ten punks at a time.

Soon after the SUBHUMANS great performance there was a punk lying in the dark at the boards of the rink, looking like a bundle of used clothes. A few kids kick him tentatively on his boots to see if there is a response. The head security guy arrives in a white t-shirt and cargo pants with a very bright flashlight. Hey you are you okay? Then he stands up and pulls on a pair of blue latex gloves. Hey you, he says touching the body. You have to either get up or leave the show. The punk manages to pull himself forward and prop himself up on his knees and the security guy leaves him alone.

At the local stage there was often a circle pit with a lot of hard shoving. At one point two punks broke away, one with blood running down his face. It looked like a serious fight but a few people immediately left the pit, separated them and walked them away in different directions. It was done in the same spirit that people pick each other up from the floor.

I was really looking forward to CONFLICT but from high up in the stadium seats, with the muddy sound and flashing light show, they seemed like a metal band in overdrive. The sound was a bit better thirty feet in front of the stage. At the front of the stage a wild crowd was drunk and having a great party. From the back of the auditorium you had the fun of seeing the band live and hearing muffled versions of songs you knew from the records. At exactly ten o'clock the sound technician cut the sound to the stage microphones. CONFLICT did a few more numbers as instrumentals while urging those closest to sing the words. And that apparently was it. The crowd surged out the main door like a hockey game was ending and someone beside me said, not bad for Montreal.



Reviews

Reviewers are: Craig Caron (CC), and Stephanie Perry (SP)

Accused "Oh Martha!" CD

Crossover is back from the dead. Or perhaps returns to the dead. Okay skip the puns. This new ACCUSED record rocks. It splatter rocks. It goes off like hollow tip bullet. Upon impact there is shrapnel everywhere. Blowing holes in those ear drums. Tom's crushing guitar sound takes a riff and rides it to the pounding double bass drum. The true definition of brain rattling. And Blaine growls out the vocals like the tasmanian devil on fire. The opening lyrics to "Martha Will" define the gist of Martha Splatterhead. This disk sees the return of the ACCUSED to the era of the "Maddest Stories Ever Told" when the band had a heavy sound and wrote songs with guts. This new ACCUSED full length has crushing new material about zombies, chopped up hookers, serial killers, horror movie samples, and, of course, the avenging angel Martha. On top of that, the booklet found in the CD dedicates a page to each song with accompanying artwork by some incredible horror graphic artists like Tom Niemeyer, Chris Parry, James Rowe, and Joshua Hartnett, among others. As if that weren't enough, the band has re-recorded the first ACCUSED ep which includes "Fuckin 4 Bux", "Martha Splatterhead", and "Take My Time" and throws them on as hidden tracks. These re-makes are so much fuller and heavier in sound and production. And although I have an attachment to the re-makes given the era this comes from, I prefer the newer stuff in terms of energy. (Candor Records) - SP



Agrotoxico "Estado de Guerra civil" CD

This is a record that was originally released by Red Star Records in 2002, re-issued by *Dirty Faces* and has come available once again. This band has an extensive discography of over 10 comp contributions of which there was a POISON IDEA tribute and an OHLO SECO tribute. They have four full lengths under their belt for which this represents their second. The band originally formed in 1993 as a three piece in Sao Paulo and was the founder of a festival in Sao Paulo called Som de Rua (Steet Music). The band has gained much notoriety in their homeland of Brazil, but less so in North America. This became known as the band's comeback recording. The band had burned out and undergone line up changes and toured extensively playing everything from thai boxing events to wrestling matches. The lyrics represent a change from localized issues of fighting and police brutality to more globalized issues of world politics and corporate pilfering. There was also a reflection of internationalism through a Portuguese version of an APPENDIX song "Always Fight to the End" and a direct cover of ASTA KASK's "Psyikist Instabil". So this is the beginning of the re-birth of AGROTOXICO. To me the band sounds like a no bullshit hardcore sound of VOORHEES or OUT COLD with some slight heaviness that bands like RATOS DE PORAO are known for. The hardcore is rapid fire, angry and pulls no punches with the lyrics. This is on par with Brazil's rich history of hardcore and deserves your attention, especially in it's re-release. (Dirty Faces / Volker Jaedicke / Universitätsstr 16 / 44789 Bochum / Germany / www.dirtyfaces.de) - SP



L'Amico di Martucci / Ohuzaru split CD

L'AMICO DI MARTUCCI have the same frantic fastcore pace as e-150, but bring the same hyper condensed brand of hybrid mashing that the JELLYROLL ROCKHEADS introduced into fastcore. And if you were to trace L'AMICO DI MARTUCCI's brand of Italian hardcore, I would say that they were direct descendents of the often forgotten about CRUNCH. L'AMICO DI MARTUCCI's side is some ear drum shredding fastcore that takes an e-150 base and combine elements of the



JELLYROLL ROCKHEADS. As for contents, their side contains their self-titled ep, their split with CEMENTERIO SHOW on *Thought Crime*, and covers of DRI and RKL from various tributes. OHUZARU are also from Italy. Actually the floating city of Venice – the land of gondolas. Their brand of fastcore is inspired by straight edge however unlike bands that are bound by the edge OHUZARU do not hold themselves victim to the same redundant topics of loyalty and commitment. They do do a cover of BONDS OF TRUST's "Floorpunch" but they also have songs like "Dig Your Graves Before Your Flag Stops Burning". They remind me of SWALLOWING SHIT from this extent. In terms of sound, OHUZARU are a band that borrows from FUCK ON THE BEACH as heavily as they borrow from YOUTHY OF TODAY. However OHUZARU also borrow from bands like SEVEN DAYS OF SAMSARA ever so slightly. But mostly the influences are fastcore and youth crew. Together the split represents a contemporary equivalent of the WRETCHED / INDIGESTI split. Both bands are great, both bands are Italian, and both bands play a slightly different take on hardcore, but from a contemporary perspective. (625 Productions / www.625thrash.com) - SP

Another Oppressive System "Discography 2000-2004" CD

This band is from Connecticut and given the fact that this is a discography one would think that A.O.S. are no longer. On the contrary, this band at present is working on a new full length for *Profane*. I think the purpose of this discography is more to collect the band's previous releases which were for the most part released overseas, mostly as splits with Swedish bands. There is the split with CROSSING CHAOS, the split with HUMAN WASTE, and the split with 3 WAY CUM. And the Swedish connection with releases on Swedish labels is very appropriate as the band plays a very Scandi-influenced brand of crust that sounds like rolling thunder. The heaviness of the bass, the accents of bass peddle mayhem, and the fuzz distortion all add up to create this effect that sounds like a low rumble layer underneath. It makes AOS's hardcore sound super heavy. And it wouldn't be too far off to compare this band to DIALLO in the style of hardcore but ANOTHER OPPRESSIVE SYSTEM play a more traditional Swedish style which is that of a more fuzzed DISCHARGE with a lot more heaviness, played a lot faster. (Profane Existence / P.O. Box 8722 / Minneapolis, MN / 55408 / USA / www.profaneexistence.com) - SP



Ballast "Sound Asleep" CD

BALLAST are an anarchist emo-crust quintet from Montreal. "Sound Asleep" represents what I believe is the band's fourth recording, but their first with the current line-up. Previously the band has recorded two demos and a self-released ep. Coming from the same scene that has produced INEPSY and BORN DEAD ICONS, BALLAST have a slightly different take on this looming brand of hardcore that is both moody and powerful at the same time. Most of BALLAST's songs start with a slow ominous sounding introduction that breaks out into some hardcore rage. The emo is in this slow almost ballad introductions as well as in chorus breaks and segues that are strummed more acoustically than a white noise distortion fuzz box. BALLAST remind me of TRAGEDY in this way. But every song busts into a galloping rager with a pace that almost trips over itself. The sound reminds me a bit of ECONOCHRIST. Spoke's vocals remind me of what Amy from NAUSEA might have sounded like if she were to sing. It is throaty and angry and harmonic. It works well with the layered guitar textures that permeate the release. The pace is ball busting like BORN DEAD ICONS. They all take off. Imagine BORN DEAD ICONS crossed with ECONOCHRIST fronted by a singer who has political convictions and tries to sing with anger. Montreal strikes again. (Profane Existence / P.O. Box 8722 / Minneapolis, MN / 55408 / USA / www.profaneexistence.com) - SP



Black Jacket "System Shutdown" CD

Not to be confused with BLACK ARMY JACKET, this band is from Bowmanville, and plays a more memorable brand of hardcore that is part AUS ROTTEN, part DISCHARGE, part DEADFALL. Great rapid fire hardcore that is anguished and angry all in the same breathe. There are multi screamers in the band, played over some DECONTROL like repetition that makes their beat driving and manic. It reminds me of a West Coast hardcore sound coming out of the Burnt Ramen scene in bands like BLOWN TO BITS and SCURVY DOGS, while at the same time invoking the spirit of CRUCIFIX. (The A.M. Project / 2377 Hwy #2, Unit 120 , Suite #445 / Bowmanville, ON / L1C 5E5 / Canada / www.blackjacket.tk) - SP



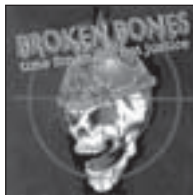
Boxed In third ep

These scene vets rip off your face with some mind numbing thrash. This is the band's fourth release and what might be their swansong. I heard the band lost a member and are continuing under another name, effectively making this the possible last BOXED IN release. Well if it is, it is a hell of a release to go out with. 6 originals and a KAFKA PROCESS cover to round things out. Blistering short songs that run into each other with barely a second to breathe. It is what you have come to expect from BOXED IN. Rapid fire stop and go thrash in the vein of RIPCORN or HERESY with fierce vocals. Great lyrics. I am sad to see them go but excited to hear their next project. The session was recorded by Sri Bri of DOOM. (Heartfirst Records / www.heartfirst.net) - SP



Broken Bones "Time for Anger, Not Justice" CD

I was never a fan of BROKEN BONES back in their day, so I have no reference point to compare their new stuff against. I believe that Bones was the original guitarist for DISCHARGE and left them back in the early 80's to form BROKEN BONES. Many of my friends who were into BROKEN BONES material liked it for their crossover sound. Well I get the feeling that the band has done some soul searching and decided to go back to their roots. Lots of rockin' d-beat played with fury. There is some polish to the production that brings in a metal feel to it, but the material on here is played way too fast to be lumped into a metal camp. This is similar to the contemporary burning spirits material from a production standpoint, as well as a rock element. However the d-beat that they ride demonstrates the sound that Japs and Swedes alike tried to emulate. This is the O.G. of d-beat and you can still hear it shining through 22 years later on tracks like "Systematic Abuse" or "Dead Inside". Songs like "G8" give the band a new millennium feel to their targets. And the band has re-recorded "Decapitated" and "F.O.A.D." and released them limitedly on the first 2,000 copies of this release. (Dr. Strange / P.O. Box 1058 / Alta Loma, CA / 91701 / USA / www.drstrange.com) - SP



Brutal Knights "Not Fun" ep

This is pretty damn good for a rehearsal recording. Don't get me wrong, this is no ghetto blaster track. I am sure Al Biddle and company rented some equipment from Long & McQuade, but the production does suit their sound. Gutsy garage sounding punk. The band features Nick Flanagan of TEEN CRUD COMBO on vocals, Katie Whitaker of CTO and RAMMER on guitar, the Sharronto brother duo of HACKSAW, and Danielle of Sound Scape on bass. Erin McDermott of the DEADLY WEAPONS did the production. The BRUTAL KNIGHTS sound like the SPITS meets ADAM AND THE ANTS. They have an underlying percussive sound, but are very back to basic punk in nature with a basement sounding production. (Deranged Records / 1166 Chaster Road / Gibsons, BC / V0N 1V4 / Canada / www.derangedrecords.com) - SP



Burial "Never Give Up, Never Give In" CD

This is BURIAL's first full length. BURIAL play a brand of crossover that is part ACCUSED, part BEYOND DESCRIPTION. They seem influenced by the current burning spirits scene with that driving rock sound that so many of those bands play. But BURIAL are above average especially given that they are from Germany and not Japan. They use the riff riding of the crossover with the rock sound of FORWARD to create a unique blend of crossover and burning spirits genres into one sound. Their sound is much faster then burning spirits bands with the same driving energy. And it is a little more straight forward and punk sounding than crossover bands tend to be. BURIAL straddle a perfect medium between the two genres. (Deranged Records / 1166 Chaster Road / Gibsons, BC / V0N 1V4 / Canada / www.derangedrecords.com) - SP



Carry On "It's All Our Blood" CD

This was one of *Youngblood*'s original releases and contains the band's first two eps, just in time for their most recent set of final shows. Included on this one is the amazing "Rolling with the Punches" ep which is my favourite of the lot. Also included on here is comp tracks including the track from the legendary "Memories of Tomorrow" comp. This band was pretty righteous as far as straight edge bands go. They played a style that reminded me of a band that fused hardcore and youth crew in the same way that YOUTH OF TODAY was able to. This CD has been re-mastered for this recent re-issue and a rap in "Problem Solved" has been re-instated bringing up memories of 7 SECONDS "Colorblind" attempt. There is also an out-take from the first ep that is included on this collection. Overall you get fast youth crew played with all the bells and whistles of ringing crunching guitars that threaten to tear you a new asshole. This is my kind of stuff. (Youngblood Records / P.O. Box 236 / Ephrata, PA / 17522 / USA / www.youngblood-records.com) - SP



Dead Hearts "No Love, No Hope" CD

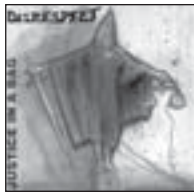
DEAD HEARTS are from Buffalo. I have never heard of them and I spend a lot of time scouring the Buffalo show listings page for events to add to our show listings for the radio show. So I was surprised when they were actually good. And then I thought back to *Reflections* and how they have nairly released a dud. Jeremy Smith of the CONTROL is in this band. That helps explains the get up and go side to the DEAD HEARTS sound. The DEAD HEARTS have a very youth crew inspired brand of hardcore that will light a fire under the most jaded fuck. The band can reach some intense speed using ringing crunching guitar signatures a la YOUTH OF TODAY to fuel the pace. And yet there is some tempered playing that gets back to a punk root, as in the opening song "Burning". The song is about smog in Buffalo and incorporates a mid-tempo punk beat popularized by bands like FUCKED UP and REGULATIONS. If I were to draw a hybrid comparison for DEAD HEARTS it would be FUCKED UP meets DESPERATE MEASURES. Great stuff. And songs like "Bright Lights, Burnt City" and "Uglytown" speak of the desperate times in Buffalo that have unfolded since the steel industry bottomed out. "The skyline is burning" is a sentiment shared by Torontonians as we have had the most number of smog alerts in one year already and we haven't even hit our hottest month. And a song like "Adult Crash" borrows a lyrical influence from MINOR THREAT. This is a band that you are about to find out about. (Reflections Records / Klarendalseweg 456 - 457 / 68 22 GW Arnhem / the Netherlands / www.reflectionsrecords.com) - SP



Desrespect "2004 Recordings" CD

DISRESPECT, like PISSSED, is a band associated with *Profane Existence*. I think that is because the zine editor, Dan, is one of the three

singers in DISRESPECT. And other members have been in bands released by P.E.'s label like Jon and Gary who are in MISERY or Andre who was in CIVIL DISOBEDIENCE. DISRESPECT isn't preachy about their politics. In the interview in a recent issue of P.E. I learned that the band jokes around a lot and DISRESPECT is a fun band that initially started off as ABBA-CIMEX. So don't expect a d-beat band. Although the band is inspired by a UK '82 sound it comes out sounding more like INFA RIOT as opposed to DISCHARGE and that is the way the band wants it. And Molly's vocals gives the band the ability to sound like the VIOLATORS. In a recent interview on EXD the band described themselves as the collective combination of "Punk and Disorderly" Volumes 1 through 3. The ABRASIVE WHEELS cover added to this collection is very appropriate. And the band did an amazing medley that uses SABBATH and CRASS in the same song, but that is not on here. However the first two eps recorded and released last year are. This includes the song "No Sign of Life" which sounds like a mix of CONFLICT and the UK SUBHUMANS. Some of my other favourites include "Drug Song", "Timmy", and "M.P.D." about Minneapolis' finest. Also included are covers of L7 and TURBO NEGRO which were recorded at the same time as the "Justice in a Bag" ep but were never released until now. So the CD is worth getting just for the unreleased material. However I found it useful listening to the two eps back to back, over and over again. I have become a fan thanks to this CD. (Profane Existence / P.O. Box 8722 / Minneapolis, MN / 55408 / USA / www.profaneexistence.com) - SP



Endless Blockade, the "Turn Illness into a Weapon" CD

This is no G.I.S.M. knock off. This is a full throttle power violence assault unit featuring Andy Nolan formerly of SHANK, Matt Carroll formerly of CAPITAL DEATH, Ben Edgar former sound engineer for EXD's Studio 3 sessions, and Eric King a new recruit from the metal scene. I didn't think I would like the band as much once Ryo left. Eric fits right in with these tortured souls. Matt comes at us like a FUCK ON THE BEACH replacement screamer. And Ben and Andy drop a heavy crushing tone that sounds partially inspired by SABBATH and STRAIN, partially inspired by CYCLOPS and INFEST, and partially by DROP DEAD and NO COMMENT. The cover artwork is done by Brian Livoti of WATCHMAKER. And everything was constructed by Shige. They use the rows of mug shots layout on the inside cover similar to the MENACE on "Rogue Gallery" or the SHANK collection. It's a great package with a lot of care taken. (Sound Pollution / P.O. Box 17742 / Covington, KY / 41017 / USA / www.sound-pollution.com) - SP



Fighting Chance "Terror, Hate, Fear" CD

FIGHTING CHANCE are a 5-piece from Baltimore and this is their fifth release in 3 years. Although the band is rooted in the modern oi scene they seem to crank out material that has more in common with a New York hardcore sound. The band attributes their lack of a street punk sound to the fact that they listen to metal. Out of influences that the band rhymed off SHEERTERROR is probably the closest thing that I could hear in their sound. And Bullseye's vocals sound like Joey Shithead's from DOA. I hear the odd guitar solo that sounds straight off of "Suffer", but because soloing is not a big part of FIGHTING CHANCE's sound I don't think BAD RELIGION is a factor in this equation. This disk sees a cover of "Punk's Dead, You're Next" by SLAPSHOT, and BLITZ's "Warriors". But neither of these band's figure into FIGHTING CHANCE's sound. For the most part FIGHTING CHANCE can play a chug riff, drop a breakdown, all while singing about the shittiness of Baltimore. Songs like "City of the Dead" and "Angel had her wings clipped" are examples of the down side of living



in Baltimore. But whatever it is that causes FIGHTING CHANCE to make the music they do they bring some serious issues to light in a scene that is dominated by the essence of mosh. My tip of the hat goes to them. They do an incredible job of it. (Workers United Records / www.workersunitedrecords.com) - SP

Kirottu "Eloton Maa ilma" ep

A bit of an anomaly. This Boston area band sings in Finnish. And they play an early sounding Finn style of hardcore similar to that sound heard on the early *Propaganda* comps, like "Russia Bombs Finland" or "Hardcore '83". KIROTTU in particular remind me of KANSAN UUTISET or that scrappy sound of PROTESTI. I love it. Even the production emulates that rough bowels of hell sound. Out of band slike LAUKKAUS and POIKKEUS, this is one of the best tributes to Finn-core that I have heard. Self-released, too, so you don't have to write to labels in Japan and Scandinavia. (Panikkia / P.O. Box 696 / Carlisle, MA / 01741 / USA) - SP



Lights Out "Overload" CD

LIGHTS OUT are a 5-piece from Oakland and this remains true to the demo sound that I heard with exception for the production which is much better. And the production doesn't detract by being too professional. It captures all of LIGHTS OUT energy in a NO JUSTICE like school. "Overload" has all the power and fury of the NO JUSTICE ep, but the heavy breakdowns and mosh sensibility of SSD. It is uncanny how much "Consequence" resembles "How Much Art". For those who like youth crew hardcore developed with breakdown heaviness, I encourage you to check out this new LIGHTS OUT disk. (Youngblood Records / P.O. Box 236 / Ephrata, PA / 17522 / USA / www.youngblood-records.com) - SP

Major Conflict "Sounds Like 1983" CD

It almost sounds like two bands. Most of the live stuff sounds more thrashy. That seems to be the URBAN WASTE root of this band. There is the odd song that is more SLF in nature. But the studio stuff is totally SLF in nature. The studio recording is pretty incredible. It reminds me of early era SLF around the period of "Nobody's Hero" - the great period for SLF. And there is the odd reference too. In one song I think they mention "Belfast". There is also a song that starts off with a guitar part that sounds like "Suspect Device". And the melodies and the vocals are very Burns like from his youth. There is one song that sounds a little like BAD BRAINS "Big Takeover" in the intro of the song, but the BAD BRAINS is only in that one song. That is a song near the end of the CD. I didn't like the live stuff initially, but after repeated listens it has grown on me. There are kinds of golden moments in the live out-takes. Like the "Variety Sucks" track. I got to reminiscing and live show rants by bands were a way of disseminating scene information. In this case, the "Variety" complaints were about the shit job that the pressing plant did with their ep. Bands would openly air grievances regarding pressing plants, labels, promoters or what have you. It was the way we would find out things. I think it is brilliant to include this. To include bitching about the violence and what not. So now I am loving it all. But the live stuff does break up the momentum of the recorded stuff. That is my only complaint. And the recorded stuff is pure gems onto themselves. (Mad at the World / P.O. Box 20227 / Tompkins Square Station / New York, NY / 1009 / USA) - SP



Migra Violenta "Live in Paris" CD

MIGRA VIOLENTA play a brand of fastcore inspired by the Dutch scene of a few years back. They remind me in part of COCKROACH and OHLO DE GATO. This Argentine foursome pack the pace of INTENSITY with the moodiness of



AMBULANCE in a song structure that feels at home on the “Maximaal Onthaal” comp. In other words MIGRA VIOLENTA do some serious song writing within a short period of time. The songs are all compact and pull in so many influences that I find the whole thing mind blowing. Recorded while on tour in Europe this is a studio recording that features 28 originals with the odd blatant rip off, which had me thinking the band did an uncredited NEGATIVE APPROACH or AGNOSTIC FRONT cover. But according to the lyric sheet I must be mistaken. The band originally started out with a drummer from Uruguay, a guitarist from Venezuela, a bassist from Argentina, and a singer from Brazil. That is some serious distance to cover. Most of the members made Buenos Aires home and grabbed onto the scene inspired by SICKTERROR and DISCARGA and DISSIDENCIA. In fact, I believe the current drummer is a drummer that plays for SICK TERROR. Anyway, the band is very serious about playing and developing a scene in Argentina. The absence of a scene their helps explain why the band tours so much. They have played in Chile, Uruguay, Brazil, Peru, a big chunk of Europe and are planning on coming to North America. I strongly suggest you don’t miss them when they are here and a good primer on the struggles of this band with drummers and what not is best found out in issue #48 of Profane Existence. Do yourself a favour and pick up this blazing disk of Argentine fastcore. (I Deal Records / 180 Rudgate Road / Colchester, VT / 05446 / USA) - SP

Ratos de Porao “Ao Vivo No CBGB” CD

Do you remember a couple of years back when R.D.P. traveled to the States on their triumphant comeback. Surely you must have. It was all the internet chatter. The folks in New York City had found the essence of Brazilian hardcore in these scene stalwarts. Bringing their message of



poverty and despair and driving it home with old and new songs that ripped into each other with barely a breather. Well the band’s show at CBGB’s was recorded and *Peculio Discos* has released it. The release captures the driving energy of what people were talking about. The fury and anger, the disgust, the uncompromising integrity, the shredding intensity, and barked out with such ferocity it screams “mad dog”. R.D.P. do covers of CIRCLE JERKS and POISON IDEA and it cracked me up to hear “Cha Cha Cha Motherfucker” near the end of their set. But all of R.D.P.’s greats are on here like “Obesidade Morbida Constitucional”, “Policao Aidmica”, “Attitude Zero”, “Obrigando A Obecer”, and “Vai se virar”. And they are played live with all the intensity of a brazilian mad dog. For those who went to the show or heard about it this is a unique momento. For others who want to figure out why this band has the staying power they do the evidence is in this disk. For fans of RDP, this is a must have. (Peculio Discos / CX Postal #393 / Santos – SP / 11010 – 970 / Brazil / www.peculiodiscos.com.br) - SP

Rattus “Ratcage” CD

RATTUS were one of the all time greats from Finland. Originally forming in 1978 to cover their British punk bands RATTUS took their name from the STRANGLERS’ “Rattus Norvegicus”, which is latin for “rat”. *Zurich Chainsaw Massacre* has taken the most popular RATTUS releases to the North American audiences and released them on one digital format. Why was this the most well known to us folks on the other side of the pond. Because the LP was originally released on *Ratcage Records* out of New York. *Ratcage* is the label that released a couple of BEASTIE BOYS eps and the “United Blood” LP by AGNOSTIC FRONT, and the second NEOS ep, and some lesser known bands that are proving to have an impact on today’s scene. The label was very with



demo feature

Skate Fast & Die Demo 2005 - featured on the June 5th program

SKATE FAST & DIE are a new four piece skate band from Rochester featuring Joe from WARSQUAD on guitar. They play a retro version of skate thrash that reminds me of early RKL. Keep Thrashing. (S.F.D. c/o Joe Murray / 316 Krieger Rd. / Webster, NY / 14580 / USA / e-mail: jmurra4@rochester.rr.com / Website: <http://sfd.angrypunk.com/skatefastanddie.html>) - SP



Which Side ? Demo - featured on the June 12th program

WHICH SIDE ? are a 5-piece edge sounding hardcore band from St. John’s Newfoundland. They remind me of a band that uses the energy and gusto of NO JUSTICE combined with the mid tempo measured serious approach of later ECONOCHRIST. (Break the Cycle / 2A Ordinance Street / St. John’s, NL / A1C 3K7 / Canada / e-mail: xstevemx@hotmail.com) - SP



Our Times Demo - featured on the June 19th program

OUR TIMES are from Depew, New York. They are a three piece straight edge band from the Third party crib. And they play the speedy brand of edge-core with the imagination to sing about a zombie knife fight. Kind of like DEAD NATION meets OUT COLD. (Isaac Menge / e-mail:



ourxtimes@newschoolers.com / website: www.myspace.com/ourxtimes) - SP

The Hold “Need” Demo - featured on the June 26th program

THE HOLD are a 4-piece from Halifax that sound like early BIG BOYS meets the COWBOY KILLERS. This is the second self-released and it is called “Need”. Truly awesome and keeping it DIY. (Divorce / 1-5562 Bloomfield Street / Halifax, NS / B3K 1S9 / Canada / www.thehold.tk) - SP



Cardiac Arrest Demo - featured on the July 3rd program

Description from the June issue of *MRR*. A Good mix of old-style catchiness and angry punk rock, with a “take no prisoners” fury of hardcore prevalent in general, but especially with the vocal attack. They mix it up on a few songs with a moody influence, and a song with some unusual timing. They do a MOB 47 cover, and one acoustic song, featuring good backups! For the most part, driving and no holds barred. But, the punks, you should know they are about to change their name to SVARTENBRANDT. Be on the lookout for their stuff in the future and get this tape now ! (Patrik Lindcrantz / Bjxrka-Exby Ekhammer / 59055 Stureform / Sweden / e-mail: ihate108@hotmail.com)

Subhumans 2005 Demo - featured on the July 17th program

The Canadian SUBHUMANS are back and they have recorded a four song demo this year with most of the original line up with Gerry Useless and Brian Gobles. And like DOA the SUBHUMANS first attempt at getting back at it is a little more rock oriented than their previous material. Nonetheless, the band is still singing about war, class, religion, and how shitty life can be. I can’t wait to hear more.

it. Not in a way that was ground breaking for labels like *BCT* where punk kids today are mesmerized by the wealth of archive. *Ratcage* released some of the best releases of all time and they were recognized for that almost immediately. This 18 song full length by one of Finland's greatest was no exception. The LP collects the best of the band's material between 1981 and 1983. And *Zurich Chainsaw Massacre* has made this record available again with the "Ihmiset on Sairaita" ep recorded in 1985. These were the last releases before the band succumbed to the slippery slope of metal that ruined so many good hardcore bands at the time. It was a great idea to gang up these releases onto one CD. There is also video footage from a recent show in 2001 that I believe the band got back together for to play the closing down of a legendary Finnish punk club. Anyway from start to finish this CD gives you some manic paced Finnish thrash trademarked by some crazy drumming and the signature bulldozer bass sound that piledrives the whole tempo. This is the finest collection by one of Finland's finest, and I am not talking about some national nordic police force. (Zurich Chainsaw Massacre / Am Kesselhaus 9 / 79576 Weil am Rhein / Germany / www.zcmrecords.com) - SP

Regulations s/t LP

Sweden's answer to "Wild in the Streets" era *CIRCLE JERKS*. Otto's, formerly of *E.T.A.*, vocals sound very similar to an early Keith Morris. And *REGULATIONS* is the latest addition to a growing resurgence of bands playing a retro punk sound heard in bands like *NO HOPE FOR THE KIDS*, *GORILLA ANGREB*, *SMALLTOWN*, *WASTED* and the list goes on. These Nordic peninsulae are hammering out great back to the basics punk rock. *REGULATIONS* veer towards the early west coast scene with a big nod to early *CIRCLE JERKS*, early *BLACK FLAG*, and the demonic surf guitar sound of the *DEAD KENNEDYS*. It's "Suburbia" all over again. Break out that "Repo Man" VHS and those Posh Boy comps. The early 80's are back. And this *REGULATIONS* record will have you sneering "Wild in the Streets". (Havoc Records / P.O. Box 8585 / Minneapolis, MN / 55408 / USA / www.havocrex.com) - SP



Secret Seven "Take It Back" CD

SECRET SEVEN are a 5-piece from Singapore and have released a few things, most of which are found on here. A full length, a split with *JAHLIA* and a split with Macedonia's *F.P.O.* I am not sure what happened with the 11 song one sided ep that came out on *625 Productions*, but this is the majority of their collective output. Also included is mpeg footage in a multi-media format which is easy to use for technologically retarded folks like myself. The artwork for the CD is amazing involving a cartoon of a business man being bound by chains by some skater looking dudes with skeleton costumes or maybe those are zombies. The band's name is screened over top in gold shiny ink like gold leaf and it looks incredible. The artwork is by Kenji, the drummer of *DOMESTIK DOKTRIN* who is becoming an artistic force unto himself. The disk is full of ass kicking fastcore. The primary vocalist sounds similar to the frontman from *NATIONS ON FIRE*, which in my opinion were one of the best hardcore singers from the 90s. And as if that weren't clear enough for you the band spell out their influences in their song "Nippon e ai wo Komete" in which the band states "Pack your bags ... anf let's go to Japan / Watch Crucial Section and Flash Gordon and Spitfire yeah! / Watch Fuck on the Beach and Razors Edge and Jellyroll Rockheads yeah! / To Japan with love for Thrash!" Japanese fastcore seems to be the inspiration for this band. *SECRET SEVEN* have improved on the sound to the point of being one of the best bands of the genre. Look to Indonesia for the latest wave of fastcore bands with *SECRET SEVEN* leading the charge. (Thrash Steady Syndicate / c/o Muhammad Fairuz Bin Taswadi / BLK 204, Marsiling Drive, #07-208 / Singapore 730204 / www.thrashsteadysyndicate.cjb.net) - SP



Shocks, The "Banned from the USA" CD

This is the *SHOCKS* latest release which is a collection of some splits and a new ep about their cancelled tour of the United States. The tour was supposed to be with the *BRIEFS* and their split with the very same band is found on here. Also tracks from a split with the *SHAKIN' NASTIES*. And although it seems like the *SHOCKS* are hanging out with the garage scene, the band sounds more like a cross between the *BUZZCOCKS*, 999, and the *SEX PISTOLS*. While some may think this outdated in terms of a genre, I think it gets to the heart of the essence of punk. And few can pull this off as good as the *SHOCKS* can. The songs "Banned from the USA", "No America", "Immigration Detention" all seem to be inspired by the incident of getting denied for their tour. The CD is also enhanced and contains video footage, practice footage and interviews all rolled into a short film. This is great new stuff from the *SHOCKS*. (Dirty Faces / Volker Jaedicke / Universitätsstr 16 / 44789 Bochum / Germany / www.dirtyfaces.de) - SP



Straps, The "Punk Collection" CD

The *STRAPS* were a 5 piece originally from Glasgow that started out in 1977. The band moved to Brixton after checking out a *CLASH* R.A.R. gig in London. The band made their debut supporting the *UK SUBS* and had a rotating line up that featured members of *SEX GANG CHILDREN*, a former *PiL* drummer, and members that went on to form *THEATRE OF HATE* among others. *Captain Oi!* has collected the singles, a full length and live material by this Glaswegian quintet. The collection starts out with a rockabilly number that sounds like an early Elvis out take. Thankfully it is not indicative of the rest of the band's material. The band's notoriety came around their second ep titled after their adopted home "Brixton". The single has a noticeable *RUTS* influence and is credited for making Brixton a punk centre. The cover of the ep has a picture from the riots that took place, depicting Brixton as a no-go area. This ep helped let punks know that this was a good place to re-locate, which helps explain why reggae bands like *STEEL PULSE*, who were from Brixton, got their start playing at punk gigs. I alluded to the *RUTS* sound but the band also had a noticeable *SEX PISTOLS* feel to their material. As well, the song "Ex-Directory" seems inspired by the syncopated rhythms of bands like *GANG OF FOUR*. This collection also compiles one of the first punk covers of "House of the Rising Sun". The singles have some interesting out-takes and re-recorded versions. Definitely a welcome unearthing of another relatively unknown first wave band. (Captain Oi! / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK / www.captainoi.com) - SP



Uniform Approach "A Pledge to the Edge" ep

UNIFORM APPROACH was a fun band formed by some of the guys from *HERESY* and *RPCORD* to vent some of their loves and hates for straight edge. Some people may know that near the end of *HERESY*'s formation they started getting influenced by the early Boston straight edge scene. This partially explains why "Face Up to It" and *RPCORD*'s "No Justice" sounds the way they do. Both *HERESY* and *RPCORD* shared members. They also formed a band together called *CAN'T DECIDE*, which tried to develop a sound different than their blazing fast hardcore that was all the rage at the time. Becoming disillusioned with the scene these guys decided to do a tongue in cheek straight edge band. Unlike their predecessor joke straight edge bands of the time namely *CRUCIAL YOUTH* and *GRUDGE*, *UNIFORM APPROACH* were more serious with their criticism and more genuine with the love of the genre. The criticism can be found in their ridiculously naive lyrics. Their love for the music can be found in re-makes of *YOUTH OF TODAY* songs found in "My Scene" and "Our Hopes". The band featured Baz of *RPCORD* and *HERESY* on guitar, John March of



HERESY and CONCRETE SOX on vocals, John Millier of RIPCORD on drums, and Ed Varney a roadie for RIPCORD on bass. The songs were written and recorded in two hours sometime back in 1989 and the band only released 6 copies of the tape, so it fell into obscurity. But Clint of *Shortfuse* has been able to convince the band to release it as a 7" in the obscurity spirit that it was written. I was a fan of later period HERESY and RIPCORD, particularly the material that borrowed their influences from S.I.E.G.E. and SSD. This is the type of recording that I had yearned for, in less of a joke-ish form. And interestingly it also became the blueprint for projects like ANTHEM EIGHTY EIGHT, which was a band featuring members of ASSUCK doing their straight edge mockery tribute. I think this is a great unearthing and am happy that these lads got their due. (Shortfuse Records / BMActive WC1N 3XX / London / UK) – SP

Violators, The "The No Future Years" CD

As with some of the recent re-issues that *Captain Oi!* have done Ian Gasper's liner notes have been an enormous help situating the VIOLATORS within the UK punk context. As part of the second wave of punk, the VIOLATORS didn't want to imitate their heroes. However despite their efforts to be unique the band was lumped in with the clockwork bands like the ADICTS and MAJOR ACCIDENT. It didn't help that one of the members dressed in a derby hat, wore suspenders with white pants and large boots. It also didn't help that the crunching guitar bits in "Summer of '81" emulated the signature guitar sound of the ADICTS. However the VIOLATORS were more than a clockwork knock off. Firstly, the VIOLATORS had two singers – Helen Hill who sounded like Siouxsie Sioux meets Becky Bondage AND Shaun Stiles who sounded like the singer of the BUSINESS. The polarity in these two styles can be jarring at times, as in the first two tracks found on this disk. It is difficult to believe that this is the same band. By the third song "Pointless Slaughter" sees Helen stepping up to the agro of VICE SQUAD meets an early CRASS style. "Gangland" sees the VIOLATORS hitting their stride with an oi beat, primal guitars, and a bland monotone new wave style vocals. Of course, "Summer of '81" is what this band is known for. The song is about rioting that swept the UK in impoverished areas in 1981. This is the highlight of the disk. Crunching ADICTS meets primal CRASS guitar work overtop an oi beat with more sophisticated drum rolls. VICE SQUAD vocals that incorporate layered crooning that makes the song absolutely haunting as Helen rhymes off rioting towns with the echoes of "Riot". "Live Fast Die Young" follows that which is a lot tougher sounding with Shaun handling the vocals, but from their the disk goes pear shaped. Regardless, there are more gems on this. (Captain Oi! / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK / www.captainoi.com) – SP



Wednesday Night Heroes "Move to Press" ep

Here is the latest material by Edmonton's WEDNESDAY NIGHT HEROES. This is one band that keeps getting better. That is something you can't say about many bands. And how do you describe a bunch of fun loving maniacs bent on a love of raging melodic hardcore. That certainly doesn't do it. This ep has two originals and a RAMONES cover. I hate the RAMONES but their cover had me singing along to the chorus of "Bonzo Goes To Bitburg". And part of WEDNESDAY NIGHT HEROES infection is their sing-a-longs. They can get jaded fucks like me singing to their new stuff. So part of this band's sound is the energy and enthusiasm they have for what they do. It reminds me of discovering OP IVY or STIKKY when they first came along. But WEDNESDAY NIGHT HEROES sound is grounded in a wealth of street punk and garage punk that is played ultra fast for that scene. And the sing-a-longs remind me of "Crew" era 7 SECONDS. I could listen to this band all day...and night....and have.... Did I mention this comes on pink and black marble vinyl, but who gives a shit because you want this for the



music. (Charged Records / P.O. Box 3118 / Jersey City, NJ / 07303-3118 / USA / www.chargedrecords.com) – SP

V/A "Konton Damaging Ear Massacre" CD

This comp was originally released in March of this year by *Crust War* as an LP. The record sold out within the first week of release. Many of us missed out on the first run. *MCR* to the rescue with this special CD licensing of the comp. *MCR* was a label known for their city comps so this comp of bands from Osaka fits nicely into what *MCR* is known for. But "Konton" is more than just a scene comp. I think it has the legs to become a comp of legendary status similar to "Not So Quiet on the Western Front". All the material is very good. Lots of it fits in with the retro fascination of punk that has been popularized by scenes in Canada and Sweden through bands like FUCKED UP and the REGULATIONS. And as the ever morphing Japanese scene is they too have answers to this retro resurgence in bands like KRUI and ADDICTION. But this is just from a raw punk sound. LAUKAUS' early Finnish sound and FRAMTID's later Swedish sound also represent retro sounds of sorts. And when you think this through further, it makes sense as most hardcore is derivative of earlier scenes. However this comp also holds some surprises. POIKKEUS' contributions are less like their LAUKAUS counterparts and more like a G.I.S.M. hell of charring chaotic feedback and fractured echo chamber experimentation. I almost think that this is a live recording. Regardless, this is a huge departure for them, unless you think the evolution into RHYTHMHAIRIO side projects like ARMAGEDDON are in keeping with the Finnish gimmicks. FRAMTID's tracks of raw tribal drum anthems with screaming Swede soloing that rips into a terrorizing hardcore numbers is classic material for them. KRUI's tracks also stand out as Japan's answer to the current punk attack phenomenon of back to basics punk rock. And LAUKAUS is the other stand out on the comp delivering more of their ASTA KASK inspired melodic hardcore. Their second song "Poistukaa" uses the melody of the SEX PISTOLS "Friggin' and a Riffin'" to great effect. ADDICTION take the same punk roots and add some more new wave experimentation into the mix. Neat but not my favourite material on here. ZOE's dark and gloomy driving metallic hardcore pummels away in a similar fashion to their other releases. FEROCIOUS X is a band that I know from the second "Hysteria" comp. Their tracks are noisy as fuck and this rumbling beat that comes out of it can only be compared to an approaching stampede. Their sound has an excellent result. And DEFECTOR's sound has really grown on me. They provide the comp with unique takes on old punk favourites that are part GANG GREEN, part FLIPPER. Hopefully you won't miss out this time around on this incredible Osaka smattering of rabid punk. (MCR Company / 157 Kamiyagu / Maizuru / Kyoto 624-0913 / Japan / www.dance.ne.jp/~mcr) – SP



V/A "Vägra Raggarna Benzin: Punk från provinserna 78-82 Vol. I" CD

In the P-NISSARNA discography that came out last year the liner notes described that P-NISSARNA's "Benzin" was on the first of these legendary Swedish punk comps. What the liner notes fail to tell you is that P-NISSARNA contribute the opening track to the first comp and what essentially becomes the title track for the series of comps. What you get on these comps is a fascinating look back at Sweden's early punk scene which easily puts it on par with those in New York, L.A., and London. In fact, the quality of these bands in many cases excels those English speaking bands that received all the credit for the first wave of punk. This re-issue of the "Vägra Raggarna Benzin" series helps explain the retro resurgence in proto punk exemplified by bands like REGULATIONS and SMALLTOWN. Aside from P-NISSARNA track, the highlights include: the early American hardcore sound of MISSBRUKARNA who also appeared on "Really Fast, Volume 1". The SHAM 69 sound of RUNE



STRUTZ from Uppsala. PIZZOAR, who play keyboards but ultra fast sounding like the STRANGLERS on speed. DAGONS UNGDOM who use vocal tracks to run over each other to an early GANG OF FOUR effect. There is the very '77 sounding PROBLEM from Sweden's border town with Denmark, Malmo. URBAN SLAKE who have subtle STIFF LITTLE FINGERS meets the ENGLISH BEAT sound to them. Or there is the New York art damage of LOLITA POP that sounds like NINA HAGEN meets LOU REED; There is the 999 meets MC5 sounds of PF COMMANDO. MISS NOBODY sounds like Bjork fronting Souxie's Banshees. BESOKARNA have electronics and do a number that sounds remarkably like "Nuclear Device", but was recorded earlier in 1979. IQ55 sound like SQUEEZE meets XTC. BRANDA BARN is a mod's wet dream as the band combines the SLF guitar sound with the JAM's sing-a-long melodies. SVART have a sound that borrows from traditional folk music from Sweden, but gives them this VIOLATORS sound at least from the vocals standpoint. FIENDENS MUSIK busted out a sax and even play these rhythm parts that border on ska, but can't escape a TELEVISION quality to them. The comp has extensive liner notes with a paragraph on each band. Too bad the text is in Swedish. But the curious will be able to look beyond that. Overall this comp is further evidence of Sweden's place in punk history. The Nordic peninsula has remained a top notch generator of excellent punk bands. This re-issue provides the evidence from punk's initial origins. (Massproduktion / Box 377 / 851 06 Sundsvall / Sweden / www.cabal.se/massproduktion) – SP

V/A "Vägra Raggarna Benzin: Punk från provinserna 78-82 Vol. II" CD

Part 2 of this Swedish punk series starts off with an ASTA KASK song. A solid start like Volume 1. TRASTE OCH SUPER STARARNA have a very early CLASH influence right down to the Mick Jones guitar sound, but there is some quirky TOY DOLLS silliness thrown in. Then there is the bizarre N-LINERS that sound like a ska version of DEVO with David Byrnes of the TALKING HEADS fronting them. It is a great New Wave mish mash. The same from SUNDSVALL, who contribute a mid-paced punk number that has the pace of the BUZZCOCKS, the structure of the CLASH, and the mean-ness of the STRANGLERS. For hardcore fans TST is one of the highlights who come off like an ASTA KASK knock off. Malmo's UNTER DEN LINDEN sound like a cross between ORCHESTRAL MANOUVRES IN THE DARK and MEN WITHOUT HATS doing a cover of "Sandinista". KRIMINELLA GITARRER deliver some good old fashion snotty sneering no frills punk from 1978. SARAH COFFMAN play an electric guitar without distortion for a Billy Bragg effect but with a synthesizer that they use for some psychedelic garage accents and CHINA CRISIS like horn section. The bouncing bass lines are the punk heroes in this band which make SARAH COFFMANN prime targets for the power pearl series. ETIQUETTE MONA's ode to "Amsterdam" sounds like a bouncy cross between STIFF LITTLE FINGERS, the BUZZCOCKS, and the UNDERTONES, which I am sure has been thought of given the sphere of listenership that these bands would have had and has existed all this time on this little known Swedish comp. In listening to these comps, I am reminded that back in the day when punk was being developed, it was a melting pot period for art in which punk fused new wave fused art damage and many other styles that have know developed into genres. The "Vägra Raggarna Benzin" comps illustrate how this mixer of sounds and imagination played out, but because they are in Swedish we never really heard them. Too Bad because it is punk on par with the bands that got the credit for it. (Massproduktion / Box 377 / 851 06 Sundsvall / Sweden / www.cabal.se/massproduktion) – SP



zine Reviews

Profane Existence #47, 100 pgs, \$5.00

This is one of the new formats for the resurrected Profane Existence. It has become more of a punk zine as opposed to a political zine. The cover is glossy and full colour. The pages are a lot more sturdier than the newsprint version of its former self. It has the feeling of an issue of more substance just from these changes. But Profane has always been a zine of substance. And in the era of e-mail their communicative abilities are only facilitated in the number of interesting interviews they can pull off. This issue is of particular note to Canadians as there is an interview with Montreal's BALLAST and there is an artist profile on Kieran Plunkett of the RESTARTS who used to play bass in ARMED AND HAMMERED. Kieran also does the cover art for this issue and you may recognize his stuff on RESTARTS covers or past ARMED AND HAMMERED releases. And ISKRA from Victoria who used to be known as BLACK KRONSTADT, are interviewed in this issue. So lots of Canadian recognition in this issue. But also found within is an interview with the mighty AVSKUM from Sweden. There is an EXTINCTION OF MANKIND interview with a complete discography of the band. And BLOWN TO BITS detail the harrowing story of their van and equipment loss due to Hurricane Ivan and a flash flood. I had heard about this but not the details. There is tons more crammed into this issue: a zine bibliography for the past issues of Profane, an interview with a bike riding pizza making collective called the Spokes Collective. There is also an incredible piece on the artwork of Dave Trenga who I believe is from BEHIND ENEMY LINES and does this activist artwork similar to John Yates. There is a tour diary with JILTED who toured with Japan's BEYOND DESCRIPTION. There are columns and shitloads of reviews. Another fuckin' packed issue of quality material by the anarchist gang out of the twin cities. (Profane Existence / P.O. Box 8722 / Minneapolis, MN / 55408 / USA / www.profaneexistence.com) – SP



Profane Existence #48, 100 pgs, \$5.00

This issue has all kinds of amazing things in it. The harrowing car jacking story that happened to WORDS THAT BURN was not the least of them. There is an incredible interview with MIGRA VIOLENTA from Argentina that fills in the incredible hurdles that this band has undergone to form a band and re-locate them to Buenos Aires. The historical perspective of anarcho-punk given by Sean of PSYCHO FACTION is great history often ignored. The news of the "Anti" series that he is developing is very exciting and I believe one or two of the comps have just come out. The DISRESPECT interview catches the band having a



CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for June 2005

Band	Title	Format	Label
1. MIGRA VIOLENTA	"Studio Live in Paris"	CD	I Deal
2. TO WHAT END ?	"Concealed Below the Surface"	CD	Crimes Against Humanity
3. BROKEN BONES	"Time for Anger, Not Justice"	CD	Dr. Strange
4. VOORHEES / RADIO ALICE		split	Hermit
5. KIROTTU	"Eloton Maaailma"	ep	Panikkia
6. SAY GOODBYE	"Misanthropy"	ep	Western Front
7. DROP IT	"Deal With It"	ep	Western Front
8. PAINT IT BLACK	"Paradise"	CD	Jade Tree
9. ANFO	"Sacro Egoismo"	CD	Odios Los Discos
10. LORDS OF LIGHT	s/t	ep	625 Productions

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.

laugh. The HELLSHOCK interview discusses their recent tour of Brazil. The DAGDA interview introduces this Irish band to their scene. The ANOTHER OPPRESSIVE SYSTEM interview is one of the most in depth I have ever read. The featured artist is Steve from VISIONS OF WAR who you may recognize his artwork from the covers of U.P.S. zine out of the Netherlands or on the covers of the BOYCOT eps. He does the cover for this issue, but there is tons of other amazing pieces by him. The "By Any Medium Necessary" section sees Dave Trenga of BEHIND ENEMY LINES giving us a brief history to the Darfur crisis which is a man made genocide of epic proportions. Maygun's recipe section focuses on my favourite meal of the day – desert. There is a scene report on Poland, which has some photos of the radical cheerleaders that make up the back cover. There is a scene report on Argentina, one of the few that I have ever seen. Profane remains one of two zines that I read cover to cover, this issue is no exception. (Profane Existence / P.O. Box 8722 / Minneapolis, MN / 55408 / USA / www.profaneexistence.com) - SP



rumourmill

Schizophrenic will be re-issuing the FREEZE's "I Hate Tourists" * *Deranged Records* is busy releasing some new local bands from the Toronto area including an URBAN BLIGHT ep, a TERMINAL STATE ep, a FUCKED UP mixed tape with all sorts of out takes and interviews and what not, and a BAYONETTES ep. In terms of bands outside of Toronto, *Deranged* will also be releasing a BURIAL CD entitled "Never Give Up", and an OBSERVERS ep titled "Where I Stay". Gord also reports that HAYMAKER have started practicing again. FUCKED UP are touring Europe. CAREER SUICIDE are going back into the studio to finish up an unreleased track from the Kangaroo 7" session. CAREER SUICIDE have interviews coming out in *Doll* and *Vice* magazines soon.

BRUTAL KNIGHTS recorded a full length in San Francisco that will be released on *Deranged*. They also recorded two covers during the same session to be released on a label from New Zealand called *Perpetrator Records*. One side will have BLACK FLAG's "Nervous



Brutal Knights

Breakdown" and the flip will have ZEPPELIN's "Communication Breakdown". In the works is an ep on *Dead City Records* entitled "Government is Asshole" and a one sided 12" on *Ptrash*. The long awaited TEEN CRUD COMBO 12" will be out by September. * It looks like the SUBHUMANS are making a comeback. Resurrected once before for a tour in '95 the line up featured founding members Brian "Wimpy Roy" Goble and Gerry "Useless" Hannah. Goble launched another version of the group a few years before, but this latest endeavour will be the closest the band can get to a full reunion. Original guitarist Mike "Normal" Graham is back in the fold, and veteran drummer Jon Card will take the spot left vacant by the late Ken "Dimwit" Montgomery. Hannah told the *Straight* that the band's goal is to put out an album of new material. To that end, he and his cohorts have recorded a four-song demo, which they are currently shopping around to indie labels. "In an ideal world, we would get a deal, record the album over the winter, and then go on tour in support of it in the spring," Hannah said." * Jeff Penalty former drummer of RALPHUS has become the latest singer for the DEAD KENNEDYS. * A new record store has opened up on Queen Street in the basement of Black Market called Noise Annoys * UPSTAB have recorded five new songs, five of which will appear on a new ep with *Even Worse* *

show listings

SUNDAY AUGUST 28TH @ Adrift Skate Park - WARZONE WOMYN (from Pittsburgh), THE ENDLESS BLOCKADE, CONCRETE TANK

THURSDAY SEPTEMBER 1st @ Sneaky Dee's - XPLICIT NOIZE (from Montreal), SHITLOADS OF FUCK ALL, KNIFEHAMMER (from Peterborough)

- *Wisconsin fest* - **THURSDAY SEPTEMBER 1st** @ Oasis - PERIOD 3 (members of MODERN MACHINES), QUEST FOR FIRE (members of CATHOLIC BOYS)

FRIDAY SEPTEMBER 2nd @ Bovine Sex Club - PHAT BASTARD, THE CREEPS, BRUISER BRODIE

SATURDAY SEPTEMBER 3RD @ Reigning Sound (Hamilton) - THE CREEPS (Ottawa), MOTHERS WORRY, THE VAPIDS

SATURDAY SEPTEMBER 3RD @ Mohawk Place (Buffalo) - G-MEN, SNOT ROCKETS, THE BERUZZIS

Studio 3 Sessions - **SUNDAY SEPTEMBER 4th** @ Studio 3, CIUT, 4:00pm - THE HOLD (from Halifax)

SUNDAY SEPTEMBER 4th @ Planet Kensington - THE HOLD (from Halifax)

SATURDAY SEPTEMBER 10th @ Casbah (Hamilton) - THE LORRAINAS, BELLA BOMBS, BLUE DEMONS

Studio 3 Sessions - **SUNDAY SEPTEMBER 11th** @ Studio 3, 10:30pm - GUNNER HANSEN (from Hamilton)

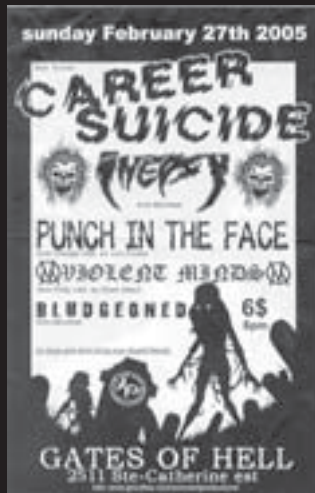
FRIDAY SEPTEMBER 16th @ EXIMPERIAL HALL - BFG, SHITLOADS OF FUCK ALL

SATURDAY SEPTEMBER 24th @ Underground (Hamilton) - THE VAPIDS, THE LEBOWSKIS, THE NIGHTMARE DEALERS, THE SUBVERSIVES

THURSDAY SEPTEMBER 29th @ Horseshoe - THE DIRTBOMBS

If there is a show that you know about that isn't on this list, please forward it onto us at equalizingxdistort@ciut.fm





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